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A
NEW ELUCIDATION
OF
THE PRINCIPLES OF SPEECH
AND
ELOCUTION ;
A FULL THEORETICAL DEVELOPMENT,
WITH NUMEROUS
PRACTICAL EXERCISES,
FOR THE
CORRECTION OF IMPERFECT, OR THE RELIEF OF IMPEDED UTTERANCE,
AND FOR THE
GENERAL IMPROVEMENT OF READING AND SPEAKING ;
THE WHOLE FORMING
A COMPLETE DIRECTORY FOR ARTICULATION,
AND
EXPRESSIVE, ORAL DELIVERY.

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PROFESSOR OF ELOCUTION, &c.



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P R E F A C E .

THE following Work was undertaken almost from necessity. In his professional practice, the Author daily felt the want of *collected material* to exemplify principles, and to furnish pupils with the means of private exercise upon them. When a defective articulation was to be corrected, a dialectic vowel-habit anglicised, a cold and inexpressive, a monotonous or an extravagant delivery, to be *naturalized*, it was by no means enough to point out the nature of the error, and exemplify the mode of utterance to be substituted: *habit* was to be overcome, and a new habit was to be cultivated to supplant the old. Permanent improvement could only be effected by continuous practice, for which sufficient material could not be obtained without more labour than pupils can generally bestow. Written exercises were necessarily brief, and too much was left to private industry in collecting the means of improvement. Principles, orally imparted, were, of necessity, too briefly explained in the very short course to which Elocutionary instruction is generally limited; and the student's memory could not be expected to retain them fully and with practicable correctness. It became, therefore, necessary that a text-book of Principles and Exercises should be in his hand.

In the preparation of this Work, the Author has endeavoured to write—not merely for the use of pupils, to whom a defective description in the book may be orally supplemented in the class-room, but—for those to whom such additional instruction is not, and can not be, available. How far he has succeeded in this, remains to be proved. He has studied to preserve the utmost simplicity of arrangement, and to avoid overloading principles by unnecessary rules. He has not followed in the steps of any preceding writer, either as to his Theory, or his plan of developing it; but he has observed Nature for himself, and recorded his observations after his own fashion. The science of Elocution seemed to him to want an A B C, and he has endeavoured to supply the deficiency.

Directions as to the mode of using the Book are not necessary in this place, as these may be fully gathered from the body of the Work; but a few general observations on this subject may not be superfluous.

The theories of Respiration, of Voice, of Vowel Formation, and of Inflexion, should first be studied; and the Exercises appended to each should be practically mastered. Any defect of Vowel Quality, or of Articulation must next be perfected by special exercises on the defective elements. Then, the theory of Articulation should be read, and the exercises on Articulation, Quantity, Accent, Rhythm, and Verbal Groupings, should be practised with the careful

application of the principles of Respiration, Inflection, &c. Next, the principles of Modulation, and the notations of Force, Time, and Expression, should be made familiar, and the marked illustrations read with as much accuracy as possible. After this, there cannot be too much practice in Expressive Reading from the works of our poets and prose-writers, or from books of well-selected extracts. The custom of marking the leading expressions on the principles of notation given, will be found most useful in accustoming the mind, not only to read the words—the outward form of language—but to discern the thoughts and feelings which they embody—the spirit and essence of language.

To Stammerers, the Observations and Exercises on the Articulations, (Dictionary of English Sounds, Section second,) will be found of much practical value; though the Author does not assert that they contain his complete system for the eradication of this distressing affection. No two cases of Stammering are precisely alike, and each case requires some peculiar modification in the plan of treatment.

To have fully detailed his own *modus operandi*, in removing Vocal Impediments, would have been foreign to the proper objects of this Work, as well as professionally impolitic: the Author has, however, unreservedly communicated the *principles* on which the Cure of Stammering must in all cases be conducted.

Early attention to impediments and defects of speech would, in almost every case, be successful in checking their formation, if Parents, Governesses, Tutors, and Teachers, were competent to direct the articulation aright. The necessary knowledge of the Principles of Speech, with many assistant exercises adapted for the youngest pupils, the following pages supply. A little pains taken to direct the *first articulative efforts of children*, would secure to them distinctness and fluency of utterance, and would render almost unknown that “cruel malady” STAMMERING, which

“Not only preys convulsive on the frame,—
In its harsh struggle for conceived sound—
But agitates the nerves, infects the brain,
And spreads, like guilt, a terror o’er the mind.”

This Work has had the advantage of a critical perusal, in proof, from the Author’s Father, Mr Alexander Bell, Professor of Elocution, London, and from his Brother, Mr D. C. Bell, Professor of Elocution, Dublin; to both of whom it is indebted for many judicious emendations and suggestions. The Book will, it is hoped, be found as free from errors as could be expected in a work of such various and often difficult typography.

EDINBURGH,
10th November, 1849.

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THE

PRINCIPLES OF SPEECH AND ELOCUTION.

PART FIRST.

THE ELEMENTS OF SPEECH.

SPEECH consists of variously modified emissions of breath.

The first modifying agent is the glottis; in passing through which, the breath acquires a rustling, vibratory, or sonorous quality, in proportion to the degree of vocalizing approximation of the edges of the glottis.

When the glottis and the mouth are *perfectly open*, the breath may be expelled, even forcibly, without audibility. When the glottal aperture is *somewhat contracted*, the passage of the breath is rendered faintly audible: this is the condition of the glottis in whispering a vowel, or in the softer utterance of the letter H. The glottis may be placed *almost in the vocalizing position*, and that husky voice is produced which is the natural expression of fear and of the dark passions; and when the edges of the glottis are braced to the *clearly vocalizing point*, the breath acquires that beautiful sonorous quality which we call voice.

The breath, glottally modified in either of these ways, may be farther modified in its passage through the mouth, by the varied shape and arrangement of the plastic organs of articulation, the soft palate, the tongue, and the lips.

The varying *shape* of the mouth, with an uninterrupted central channel for the issue of the breath, gives *vowel* quality to the breath, whispered or vocalized; and the close approximation, partial, or complete contact of its organs, gives *articulative* effect to the same voiceless or sonorous current of breath.

In the common analysis of speech, its elements have been divided into two grand classes, called *Vowels* and *Consonants*. The

former class is said to contain those elemental sounds which are capable of being uttered alone ; and the latter, those which are incapable of being pronounced without the aid of a vowel. This is incorrect ; for, not only the vowels, but all the “consonants,” may be perfectly sounded alone. The terms Vowel and Consonant, therefore, thus understood, do not draw a clear line of distinction between the two natural classes of elements, intended to be designated ; and either some other nomenclature must be adopted, or a definition of these terms received, which may effect the object of the classification.

To remedy the inconvenience of definitions not generally applicable, numerous subdivisions have been made, and terms have been multiplied ; and, as might be expected from so fundamental an error, writers are not agreed as to which class certain seemingly equivocal letters should belong. Y and W have been by some writers declared to be consonants ; by others, vowels ; by others, semi-consonants ; by others, both vowels and consonants. We shall be careful to make our definitions of the different classes into which we divide the elements as little liable to exception as possible. It will be of importance if we can establish a classification which may be generally admitted.

Dr Rush, in his “Philosophy of the Human Voice,” has proposed a mode of classification into “tonics,” (vowels,) “sub-tonics,” (articulations with voice,) and “atonic,” (voiceless articulations.) But this does not show the grand leading and most important division of the elements, intended to be expressed by the terms, Vowel and Consonant. It does not recognise the difference between a *position* and an *action*, which this acute author seems strangely to undervalue.

We have shown that the ordinary definition of the term *Vowel*, would render that name equally applicable to all the elements of speech ; and that the term *Consonant*, as generally defined, is inapplicable to any one of them.

Writers have subdivided consonants into *mutes*, *semi-mutes*, *semi-vowels*, *demi-semi-vowels*, *liquids*, *sharp letters*, *flat letters*, *soft*, *hard*, &c. ; but to most of the terms there has been no clear meaning attached, and in their application there has been no little inconsistency. The names *flat* and *sharp*, *hard* and *soft*, &c. have been applied by different persons to opposite classes of letters ; and,—so little have they been made to convey any idea to the

mind,—we have heard the two former terms explained by a public lecturer to be “just like sharps and flats in music,” to which, except in name, they have not a shadow of relation.

The most obvious difference among the elements of speech obtains between those sounds which pass freely through the open mouth, and those which are forced through hissing slits, or stopped by organic conjunction. The former may as well be called *vowels* as by any other name; only let the term be correctly defined, and the mere name is of little consequence. Those utterances, then, which pass freely from the glottis through a certain open conformation of the vocal canal,—unaffected by any sound originating within the mouth, and independent on any appulsive action of the mouth,—let us call *Vowels*. All other elements of speech will be found to coincide in this, that their audible effect is either wholly produced, or very greatly influenced by the mouth; and that an appulsive action of some part of the mouth is necessary to their formation. Let us call them by a term already in use,—*ARTICULATIONS*.*

The Articulations are, on obvious principles, divisible into subordinate classes. Some of them owe their audibility solely to the mouth, to the action of the breath against the organs of articulation. As these have no voice, they may be appropriately called *Breath* articulations. All others will fall under the category of *Voice* articulations.

The nature of the articulative actions gives reason for subdivisions of each of these classes. Those actions which altogether stop the flow of breath or voice may be called *obstructive*, or *shut*; and those which do not, may be appropriately called *continuous*; the latter being subdivided into *close* and *open*.

Thus, the letters B, D, G, are shut voice articulations, and P, T, K, shut breath articulations. F, Wh, Th, S, Sh, are continuous breath articulations, and V, W, Th, Z, Zh, R, Y, L, M, N, NG, are continuous voice articulations. Of these last, the first 7 letters are *close*, and the remainder *open*. The reason for making a distinction among the continuous voice articulations is,

* The word *articulation* has been sometimes applied to vowels, as well as consonants, but its limitation to the latter class of elements is not only convenient, but correct. The vowels are the *materiel* of speech, and the articulations are the *joints* or *hinges* by whose motion the vowels proceed from the mouth, and take their shape and duration.

that L, M, N, NG, are as purely vocal as any vowel; the stream of voice having a free channel, and suffering but little compression and consequent deterioration in its passage. Indeed, but for the distinct organic *action* necessary to each of these letters, they might be ranked among the vowels.

Our alphabet gives us 26 letters;—5 vowel, and 21 articulation marks. Our language contains 13 *vowel* formations, and 24 varieties of *articulation*, besides the mark of aspiration H. A *perfect* alphabet of English sounds would therefore contain not less than 38 distinguishable simple characters. But, on a principle which will be found explained in a subsequent chapter, this number might be obtained from little more than 12 radically distinct characters,—the remainder being produced from these by uniform changes, to represent their uniformity of difference.

Not only is our alphabet deficient in the number of its characters; it is also redundant, and is burdened with letters which do not represent simple elements, but combinations. The inadequacy of the vowel marks to represent our vowel sounds is most manifest. We have no regular and consistent way of writing any one vowel. Single letters represent diphthongs, and the utmost confusion of diphthongal characters prevails in our ways of writing simple vowel sounds. The alphabet gives us no characters by which to represent six of our articulations—namely, Sh, Th(in), Th(is), Zh, Wh, NG; and we are thus forced to the anomaly of using digraphs to represent simple sounds, while there are simple characters in the alphabet which represent double sounds: it gives us three letters for one articulation, namely, C, K, Q, (besides which we compound a fourth, Ch :) the letter C stands for both K and S: and the letters J and X, each represent a combination of two actions; the former letter being equivalent to *dzh*, and the latter,—doing quadruple duty,—representing *k s*, and also their vocal forms, *g z*.

The great inconvenience of this faulty alphabet has been long felt; and however easy it might be to propose a remedy, it would not be so easy to get the most advantageous plan adopted. We must content ourselves, in the meantime, with clearing away the difficulties that have arisen from the want of a correct and generally recognised principiation of our speech, and leave the reformation of our orthography to be worked by a more thorough acquaintance with its defects. But we fear that until some authoritative effort

be made, by appointed dictators, as in the Academies of France and Spain, any general improvement in the representation of our sounds will not be effected. We shall, however, have aided the work if we succeed in classifying those sounds according to their natural order; and if our attempt to describe, popularly and untechnically, the formations of the elements of speech, happily prove successful, we shall have done something towards giving uniformity to our national utterance.

Before entering on an exposition of the vowel theory, it may be useful to premise some observations on *voice*—the *materiel* of the vowels.

VOICE.

THE organ of Voice is placed beyond the reach of observation in the living subject, and, consequently, has seldom been seen in operation. Circumstances have, however, enabled some eminent observers to see enough of its modes of action to ascertain analogies between it and certain classes of musical instruments. It combines the qualities of wind and stringed instruments,—sound being produced by means of a current of air; and alterations of pitch being effected by elongation and contraction, with comparative slackness or tension of the vocalizing surfaces. All other instruments of sound, however perfect in their kind, fall infinitely short of the compact perfection of this wonderful apparatus; which, within such a tiny space as mocks the art of man, unites the various registers, and the swell, and thunder of the organ,—monarch of the choir,—with the plaintive flexibility and minute play of tone of the violin or Eolian harp.

We shall endeavour to elucidate some important vocal principles, by reference to a simple little instrument, whose sonorous vibrations are, in many respects, analogous to those of the human lottis. This is the *reed* of the *bagpipe drone*. An experimental sonifier of this kind may be constructed from a common quill in the following manner.

Remove from a new quill the feathered end, and the dry and tough matter within and at the other end of the quill, so as to leave only the brittle portion. Seal up one end of this tube with wax, and cut a tongue in the side of it, beginning the slit near to the wax, thus :



Insert the sealed end, the whole vibrating length of the tongue, within the mouth.

With this instrument, the following principles may now be exemplified.

If the slit, and consequently the tongue, be *short*, the sound will be shrill and strained; and, if the tongue be gradually lengthened, the pitch of its note will become deeper and more mellow with every increase.* So, *the glottis*, in producing high tones, is contracted; and in producing grave sounds, is elongated. This may be sufficiently made matter of sensation, by gradually running up the voice from its deepest to its highest notes; and, more especially, by running down its compass, from the shrill falsetto to the lowest possible tones. There will be, in these experiments, a distinct consciousness of the gradual contraction and gradual enlargement of the glottal aperture.

If the tongue of the reed or quill project too much, so as to create too open an aperture, the air will pass below the tongue without setting it in vibration; and, consequently, no sound will be heard except that of the rushing of the air, more or less audible, according to the degree of openness of the aperture, and the force of the breath. This state of the reed is analogous to that of the glottis, in *whispering*. Every gradation of sound, from the softest breathing to the strongest sonorousness, may be produced either with the reed or by the glottis.

If the tongue of the reed lie *quite close* to the sides of the aperture, so as completely to cover it, no sound or breath will issue; and if, while the effort of breath is continued, the tongue should suddenly take the vibrating position, the sound will burst out with abrupt energy, proportioned to the force of the silent effort preceding it. This condition and action of the reed, are analogous to those of the glottis in many cases of *stammering*.

To keep the reed in a position for vibrating, an aperture must be maintained; and, to produce voice, the lips of the glottis must be in close approximation, without being absolutely in contact. Too much openness of the glottis, renders the tone breathy, husky, impurely vocal; and too little openness, gives a strained, shrill, and inflexible character to the voice. It is important to

* The vibrating length of the tongue may be altered by means of a piece of thread,—as shown in the cut.

all persons who labour under difficulties in speech, or in the management of their voices, to be perfectly familiar with the nature of the process by which voice is formed; to make themselves so by experiment; to test the mechanism of analogous sounds; and aim at the improvement of their own vocal powers, by applying the principles which they find to govern the analogous processes they examine.

It will be observed, on experimenting with the reed or quill, that the sound does not begin by a *gradual process* from the rustling effect of breath to pure sonorousness, but with a quick explosiveness; as if the tongue, on first feeling the pressure of the stream of air, did, for a moment, shut up the aperture, before its vibrations commenced; or, rather, we should say, as if its first vibration occluded the aperture for an instant. So, in the production of glottal sound, there must be an energetic, explosive opening of the voice, by a momentary holding in of the breath before the vocal emission. This is a great beauty in vocalizing; and a source of as much ease and power, as of grace. However soft and feeble the tone of voice, it should exhibit the same principle of opening fulness. Even in whispering, the action of the glottis must be the same. When the voice is otherwise commenced, so much breath is wasted before vocality is obtained, that a good clear voice can hardly be produced by the powerless expiration.

This principle of vocalizing is prescribed by scientific singing-masters, as an exercise to purify and strengthen the vocal tones. Mons. Garcia, of Paris, in his lesson-books, dwells on the importance of this "*coup de la glotte*." But, to speakers, it is far more important than to singers. Yet, to what lesson-book in speech can the student turn to be directed in this matter?

The following modes of practice will soon enable any person to master this principle in speech.

Inhale a full breath, and *retain it for some seconds*; then, with all possible force and abruptness, eject the vowel sounds, with open mouth, from the throat; avoiding, however, in the most forcible effort, any bending, or other action of the head or body. The following mark may be used to denote this *explosion* of the voice (>).

> E, > A, > Eh, > Ah, > I, > Ow, > Aw, > Oi, > O, > Oo.

When this has been sufficiently practised, let the student enounce, *in the same way*, but with abated force, as many repetitions of

each vowel as he can effect with one expiration; taking care, that after each sound, *the chest is held up*, or the next vowel will probably lose the explosive quality, The same mark, reduced, will represent this vocal action (>>>).

>>> >>> >>> >>> >>>
E, Ah, I, Aw, O, &c.

After a little practice, facility and neatness in this formation of voice will be obtained; and the principle may be *applied* to all INITIAL VOWELS.

Imperfectly-formed voice requires a much greater expenditure of breath than pure clear tone. If the preceding theory have not made the reason of this obvious, the *prolongation* of vowels will prove the truth of the observation. The *less clear* the sound, the *greater is the waste* of breath; the more sonorous the voice, the more easy is its production, and the less exhausting its continuous exercise. This principle is of sufficient importance to demand at least a testing practice from the student.

Expand the chest, so as fully to charge the lungs with air, and, after for a moment holding in the breath, sound the monophthong vowels,

— — — — —
E, Eh, Ah, Aw, Oo,

prolonging each, while the sound can be steadily maintained. We have marked this process by a straight line, thus (—.) When the voice wavers, becomes feeble, and requires an *effort* of expiration to produce vibration, stop, and begin again. After practice, and the acquirement of art in managing the chest, &c. so as to maintain a steady, equable pressure on the lungs, the vowels should be continued *purely* for the space of from twenty-five to thirty seconds.

Another very useful exercise, and one by which the action of the glottis will be distinctly *felt*, consists in again and again *shutting off* and *recommencing* the sound. We may be understood, when we say, that this is merely the preceding exercise, with the vowels *clipped* up in little pieces, instead of running out in one unbroken length. It may be thus represented (— — —). The voice must be perfectly stopped at every break, and each breath should last, at least, as long in this as in the preceding exercise.

--- --- --- --- ---
e, eh, ah, aw, oo.

When it can be done with neatness, this principle of finishing sound should be *applied* to all FINAL VOWELS.

When the voice is feeble, or the lungs apparently weak, the above four modes of practice will be of much benefit. To assist in the development of the chest and voice in children, the delighted urchins might be safely encouraged to such noisy bawling, at convenient time and place. A strong middle tone is the best for ordinary practice, but, to strengthen particular tones, the voice should range from low to high, and high to low,—running over its compass on one inflexion. When the ordinary pitch of the voice is too high, the vowels may be practised from high to low, beginning softly, and increasing in strength of sound as the voice descends. To strengthen the higher tones, which is seldom an object of necessity or study among speakers, the voice may increase in energy as it ascends. In this way, the compass of the voice may be much extended, and a degree of mellowness and flexibility, seldom acquired without art, will be attained.

Specific exercises on inflexions of the voice will be found in subsequent chapters.

We have hitherto considered only the *formation* of voice. There are peculiarities of tone, arising from the way in which the voice is directed,—from the position of the soft palate, teeth, lips, &c. The soft palate, (*velum pendulum palati*) is a curtain depending from the back of the mouth, with a small tongue-like prolongation, called the uvula. It performs many important functions in vocal modulation and articulation. It acts as a *valve* to cover the nasal apertures, and prevent the issue of breath or voice by them; or, to open them for the free or partial passage of the vocal current. The *contact* of this organ with the back of the tongue is the formation of the English element NG, in which the voice passes freely and entirely through the nostrils; its *approximation* to the tongue divides the vocal current into an oral and a nasal stream, and thus gives the peculiar character to the French elements *en*, *in*, *on*, *un*, and causes the

“nasal twang,
Heard at conventicle, where worthy men,
Misled by custom, strain celestial themes
Through the pressed nostril, spectacle bestrid.”

The soft palate is in the same way *approximated* to the tongue

for the English articulations M and N ; in forming which, the voice *escapes* by the nose only, but reverberates in the mouth ; where it is shut in, by the lips for the former, and by the tongue and palate for the latter element. The action of the soft palate demands the attention of all who would speak with purity of voice, and propriety of articulation.

Let the student place himself before a glass,—his back to the light,—and, opening his mouth, inhale breath strongly, but *noiselessly*. If he do not, in this process, elevate the soft palate, and depress the tongue, so as to form a visible *arch* of nearly an inch in height and breadth, he will be the better of practice for that purpose. A little patient exercise will give him the requisite power. He must strive to *retain* the velum at the elevation he obtains, as long as possible, dwelling on the open vowels *ah* and *aw*, without allowing it to fall. He will distinctly *see* the position of this organ in sounding these vowels, and he may be able, by sensation and partial observation, to maintain it in the same position in sounding the closer vowels, *e*, *eh*, *oh*, *oo*, &c. By this sort of exercise, a NASAL TONE OF VOICE will be purified, and that most disagreeable blemish of speech removed.

A GUTTURAL tone of voice arises, in a great measure, from the too close approximation of the tongue and velum, by which the uvula is laid in the way of the vocal current ; frequently from enlarged glands, (tonsils ;) and from contraction of the arch of the fauces, from whatever cause arising. The nature of the peculiarity indicates the means of cure. The more the arch can be *expanded*, the less guttural vibration can there be. So far as faulty habit is the cause of the guttural tone, it will be susceptible of easy correction, by observation of the formation of the open vowels, and the practice of similar means to those recommended for the nasal tone.

The quality of the voice is affected by the position of THE TEETH. All the vowels may be sounded with the teeth closed, and they may all be sounded with the teeth considerably separated ; but the tone of voice is very different in these cases. When the teeth are close, the vocal current strikes against them, and becomes deadened, muffled, and deprived of both purity and power. In the close vowels, *e* and *oo* especially, it is frequently still farther deteriorated in quality by a degree of *vibration* in the teeth.

The teeth should never be closed in speech, but, on the con-

trary, should be kept as open as possible, to allow the voice to come freely out from the seat of its formation.

The LIPS, too, influence the tone of the voice. The best remedial advice for any peculiarity arising from a faulty disposition of the lips, is, *never to use these organs in speech where their action is not indispensable*. The most common faults, are projection, and pursing of the lips; keeping them in contact at the corners; and making the oral aperture incline unequally to one side. By these ungraceful and deforming habits, the quality of the voice is variously affected. The lips should take the form of the range of the teeth,—but without constraint,—and move with the teeth, in a vertical direction only. Any great deviation from this rule, is inelegant, and injurious to the tone.

Weakness of voice, we have thus seen, is owing to a faulty formation of voice,—to insufficient glottal vibration; and *peculiarities of tone* arise generally from modifications of the channel through which the vocal current flows. Many of these are perfectly controllable by art: well directed practice never fails to produce a very considerable effect. *Exercise*, conducted on natural principles, will be found to be the best specific for the improvement of the voice, the strengthening of the lungs, and the regulation of all vocal action.

Before entering upon the Theory of Vowel Formation, we shall give—as fundamentally connected with the production of voice—some directions for the management of

RESPIRATION.

THE importance of knowing how to regulate the breathing with ease and efficiency, in public speaking, cannot be over-estimated. Many a zealous speaker has cut short his career of usefulness, by injurious action of the chest in respiration; and complaints are most numerous—especially among clergymen—of uneasiness in speaking, great exhaustion after vocal effort, pain in the chest, expectoration of blood, and other symptoms of serious pulmonary affections, which manifest the prevalence of fatal ignorance on this most important subject.

Here is one serious practical evil arising from the neglect of preparatory training in speech, as a part of the necessary education

of clergymen. They are set to the performance of their arduous public duties, with the mere *instinct* of speech; and, in consequence, many sink under the self-inflicted injuries of zealous but misdirected effort. We see young men—consumptive looking, and with their chests almost collapsed—who work themselves into vehemence in the pulpit, by dint of sheer bodily labour. For want of a principle of emphatic expiration, which might have been, and should have been, acquired by them before the delivery of their first sermon, they are compelled to throw a *bodily motion* into every accent, so that, to avoid monotony and drawl, they must be constantly in action—tossing and swaying the body—rising and falling on the heels—nodding the head—swinging and jerking the arms—kneading the cushion—or hammering on the pulpit frame. Some, with little taste, or tact, fall into a regular set or rotation of actions, which they perform as uniformly as automata; and others, gratifying their sense of the necessity for variety, yield to every impulse, and indulge in the most out of place extravagance; under which they steam, and drip, and froth; while the cataract of strained, ranting sound which is poured forth, exhausts the powers of nature, and the o'erwrought speaker, panting and breathless, sinks into a state of complete prostration.

The ordinary amount of air inspired for *vital* wants, is quite insufficient for *vocal* purposes. The lungs must, therefore, before speech is commenced, and during speech, be made to contain a far greater than ordinary supply of air. For breath, let it be remembered, is the *materiel* of speech.

To make the speaker's respiration healthful, the act of inspiration must be full and deep. No effort of *suction* is required to effect this: the chest has but to be freely expanded, and the air will rush into the lungs, and distend them to the full extent of the cavity created within the thorax. The chest *must then be held up*; and the glottal valve must prevent wasteful emission before speech is commenced: and, during the whole flow of speech, the chest should fall as little as possible. The upward pressure of the diaphragm, bearing on the lungs, will expel the breath sufficiently, without the laborious action of the bony structure of the chest.

There needs no muscular straining or effort, to elevate, or keep raised, the framework of the chest: the wave of breath inspired,

should *buoy it up*, and frequent replenishings should keep it, as it were, afloat, on the surface of the body of air in the lungs.

The breathing must be conducted *inaudibly*: an inspiration, to be full, *must be silent*. Noisy inspirations are necessarily incomplete, as their sound arises from constriction of the glottal aperture, which, of course, lessens the volume of the current of air that can enter. But even were such breathing as effectual as the noiseless flowing-in of a *wave of air*, the hideous effect of it would be enough to keep every speaker of taste from so outraging the feelings of his auditors. This sort of strangulatory inspiration is most common on the stage, among the melodramatic heroes, whose element and forte are “coloured fire” and “desperate combats.”

The common Scotch bagpipe gives an excellent and most convincing illustration of the comparative efficacy of a partial, and of a complete inflation of the lungs. See the piper, when the bag is only half filled, tuning the long drones! how his arm jerks on the wind-bag!—and hear the harsh and uneven notes that come jolting out from the pressure! Then see him, when the sheep-skin is firmly swelled beneath his arm!—how gently his elbow works upon it! while the clear notes ring out with ear-splitting emphasis. Let the public speaker learn hence, an important lesson. He but plays upon an instrument—one, too, like the bagpipe in construction. Let him learn to use it rationally; in consciousness, at least, of the mechanical principles of his apparatus. For, as the instrument of speech is more perfect than anything the hand of man has fashioned, it surely must, when properly handled, be “easier to be played on than a pipe!”

Many exercises for prolonging the expiration will be found in different parts of this volume.

A very useful exercise for strengthening the respiration we may note here. It is *Reading* in a *strong, loud WHISPER*. This will be found very laborious at first, but it will give good practice, and will strongly manifest whatever fault of breathing there may be to be overcome.

The following outward index of correct respiration will serve to keep the student right in his practice.

A full *inspiration* elevates and expands the chest, and, by the descent of the diaphragm, slightly protrudes the abdomen; and a correct *vocal expiration* manifests itself, first, in the flattening

of the abdomen, and then in its very gradually falling inward, in prolonged expiration:—the *chest* making no *action* downwards, but merely subsiding a little, as the bulk of the lungs diminishes.

In cases of pulmonary weakness, the very opposite of this mode of expiration is generally found to be habitual. Remove the error of respiration, and the lungs will recover their strength.

Stammerers almost always have their respiration, thus, the reverse of natural. The regulation of the breathing is to them the most important, and, generally, the most difficult part of the process of cure.

VOWELS.

THE glottis produces voice : the shape of the mouth gives vowel character to the voice. Variations of musical pitch, of acuteness and gravity in the sounds, are caused, in part at least, by variations in the *glottis*; but all *vowel* varieties are caused by changes in the shape of the vocal passage. If this theory is correct, the reed vibration* ought to be capable of being modified into the different vowel sounds. It is. The mere action of the hand enclosing the open end of the reed or quill modifies the sound sufficiently to prove the effect of similar modification on the glottal sounds. Close the hand around the quill, so as to leave a very contracted aperture for the passage of the sound, and then expand the fingers, and the vowels *oo* and *ah* will be produced. Reiterate the actions rapidly, and the hand will give out no bad imitation of a cat's wawling—*w-ah-oo—w-ah-oo—w-ah-oo*. The apparatus of the mouth is wonderfully calculated to effect the most minute and delicate changes with definiteness and precision. Nature must, in this case, ever be infinitely superior to the most plastic power of art. Yet art has accomplished the mechanism of the vowels in various ways, and has even effected intelligible imitations of all the elements of speech. De Kempelen constructed a speaking machine; and, recently, Mr Faber's highly ingenious speaking automaton was exhibited in this country. Mr Willis, another philosophical inquirer into the mysteries of this subject, found that the vowel sounds might be imitated by drawing out a long straight tube

* Page 14.

from the vibrating reed. " In this experiment he arrived at a curious result : with a tube of a certain length the series of vowels

Continental Sounds.				
1	3	7	12	13 *
i,	e,	a,	o,	u,

was obtained by gradually drawing it out ; and if the length was increased to a certain point, a farther gradual increase produced the same sequence in an inverted order, u—o—a—e—i ; a still farther increase produced a return to the first scale, and so on."

Our own experiments on the mouth corroborate this as the natural order of these vowels ; but we have been led to carry out the principle of vowel sequence much farther. We have been enabled to construct a scheme which includes, in regular progression, all the vowels in our language, besides several others,—characteristic of dialects, and of the French and other languages ; and to which any other peculiar formations might be added, so as to form a complete scale of natural or possible vowel sounds.

If the second of Mr Willis's series, [e=a(1e)] we reasoned, can be obtained by mere elongation of the sound conductor, beyond its dimensions for the production of the first [i=ee(1)], the change from *i* to *e* will probably be gradual ; and, if so, the interval between the two sounds must yield some intermediate varieties of vowel quality. It should be possible, we thought, to pass from sound to sound by such slow progression, as to exhibit vowels in the same softly blending relation that is so beautifully seen in colours, where melting shades almost imperceptibly lead the eye from one to another of the prismatic series. And this is possible.

The following simple but conclusive experiment was one of our early landmarks in the discovery of vowel principles ; and it may serve to give the student a clearer idea than lengthened theorizing could, of the mechanism of vowels, and of the vowel unity of the voice as emitted from the glottis.

Prolong with open mouth the vowel *ah*, and, while doing so, gradually cover the mouth with the hand. At every stage of this process, the ear will recognise a change of vowel quality ; the sound will in progression become

Ū(rn), Ä(11), Ö(re), Ö(we), Ōo(ze),

by the mere contraction of the external aperture, while the

* The numbers refer to our English Vowel Scheme, page 31.

internal channel of the mouth remains uniformly and equally extended.

There are two great agents in vowel modification, the lips and the tongue. The lips, by their approximation, externally contract the oral aperture; and the tongue, by its elevation towards the palate, internally diminishes the oral channel. The effect of the *labial* approximation is, what we have seen to result from covering the mouth with the hand, viz. modification of the vowel quality from *ah* to *oo*. The effect of the *lingual* approximation is, similarly to modify the sound from *ah* to *ee*.

The arrangement of the lips, then, produces one set of vowels, and that of the tongue, another; though, perhaps, few of them owe their formation to either organ *independently* of the other. The labial vowels require an expanded internal channel; to maintain which the tongue is slightly depressed at the root, as the labial aperture contracts; and the lingual vowels require a clear and broad external aperture; to maintain which the lips are gradually elongated as the tongue rises within the arch of the palate.

From the mutual independence of these vowel modifiers—the lips and tongue,—it will be obvious that their vowel positions may be assumed simultaneously, or variously combined. This is an important and, hitherto,—so far as we are aware,—an unnoticed fact, to the discovery of which we were led in our experimental endeavours to find the exact formation of the vowel in *sir*, *her*, &c. and of a peculiar, close sound, which some Irish pupils gave for the vowel *oo*. When the principle of separate and simultaneous labial and lingual vowel formation revealed itself, these and all other tested sounds found at once their proper place in the triple vowel scale.

Equal combinations of labial and lingual forms produce a set of vowels to which we shall give the name of *labio-lingual* vowels. In this class will be recognised a few familiar sounds characteristically distinct from those of the two other classes: but, with the exception of the sound in *sir*, *her*, &c. the labio-lingual class contains no genuine English vowel.

FIRST VOWEL POSITION.

The first and last of Mr Willis's series, are the close labial and lingual vowels *ee*(1) and *oo*(ze.) The approximation of the organs in forming these vowels is so close, that any further contraction of the vocal aperture creates a *vibratory effect upon the tongue or*

lips, and so converts the vowel *ee* into the articulation *Y*, and the vowel *oo* into the articulation *W*.

The *simultaneous formation* of *ee* and *oo* produces the peculiar Irish sound above mentioned, which is heard in some of the Irish dialects, instead of *oo*.

EE, then, is the 1st *lingual vowel*; *oo* the 1st *labial vowel*; and the *Irish sound*, combining the qualities of *ee* and *oo*, the 1st *labio-lingual vowel*.

SECOND VOWEL POSITION.

The tongue a little depressed from its elevated position at *ee*(1,) gives a vowel intermediate in form and effect to *ee*(1,) and *a*(le). This is the sound of *i* as in *ill*, *is*, *it*, &c. which is therefore the 2nd *lingual vowel*.

The lips slightly separated from their close position at *oo*(ze,) produce a sound intermediate to *oo*(ze) and *o*(ld), which is heard in some English dialects instead of *o*(ld); as when a Lancashireman says, "Put some coal" (*almost*, but not quite, *cool*) "on the fire." This, then, is the 2nd *labial vowel*.

These two formations combined, produce an appreciably different sound from the first labio-lingual vowel—intermediate to it, and the next vowel *u*(ne.) This is the 2nd *labio-lingual vowel*.

THIRD VOWEL POSITION.

A further slight enlargement of the oral apertures, by the depression of the tongue, and separation of the lips, produces, by the former action *a*(le,) the 3rd *lingual*, and by the latter *o*(ld,) the 3rd *labial vowel*.

The union of these formations gives the French sound of *u*, as in *une*, *bût*, *lû*, &c., which is therefore the 3rd *labio-lingual vowel*.

It is to be remarked of the two correspondent sounds *a*(le) and *o*(ld), as a curious peculiarity, that in English usage they are both diphthongally terminated with the close vowel of their respective classes,—*a* with *e*, and *o* with *oo*. The omission of this final element of these beautiful vowels is a marked provincialism.

FOURTH VOWEL POSITION.

A farther slight opening of the vowel apertures from the 3rd lingual position, produces a sound heard in Scotland instead of the 2nd lingual, in such words as *ill*, *in*, *sit*, &c.; and, from the labial formation, produces the monophthongal sound of *o* as heard in English before *r*, in such words as *ore*, *four*, *soar*, &c.

The labio-lingual vowel resulting from the combination of these forms, occurs as a provincial and rustic peculiarity in England, instead of the more open vowel correctly heard in such words as *sir*, *her*, &c.

FIFTH VOWEL POSITION.

An increased depression of the tongue gives the formation of the sound heard in *e(re)*, *ell*, *end*, &c., the *5th lingual vowel*: and a correspondent increase of the labial aperture from *o(re)* gives the vowel heard in *all*, *saw*, *on*, &c.,—the *5th labial formation*.

From the combination of these positions results the vowel represented by *eu* in French, and by *oe* and *ö*, in German.

SIXTH VOWEL POSITION.

The next English degree of openness produces, in the lingual series, the sound heard in *an*, *at*, &c.; and in the labial series, a correspondent enlargement, produces the vowel *uh* as it is pronounced in Scotland, in such words as *up*, *urge*, &c.

The combination of these positions gives the peculiar English sound heard in *sir*, *her*, *earn*, &c.

We before observed, that few of the vowels owe their formation to labial or lingual position alone; there is for every vowel a necessary arrangement of the whole mouth: but the preceding sounds are formed by so evident a proportion of the one over the other, that their being called respectively *labial* or *lingual* vowels, will be perfectly intelligible. The sounds which follow, however, are dependent chiefly on the *internal* arrangement of the mouth, and do not so obviously fall under the same classification. The lips are well spread and open, and the tongue well depressed, so that the changes of organic arrangement are less manifest; but the vowels are all in regular progression, from close labial and close lingual forms, and do, therefore, truly belong to one or other of these classes. Positions intermediate to any two, likewise, may still be formed, though, from the necessarily slight differences between their effects, ears untrained to very accurate observation, may think them, in their separate utterance, “distinctions without difference.” On such minute distinctions, however, often depends the very important difference between a cultivated speaker and an uneducated or a provincial one.

SEVENTH VOWEL POSITION.

The next more open vowels than *a*(n), the 6th lingual, and *u*(p) Scotch, the 6th labial, are two sounds exactly intermediate to these vowels, and the most open sound *ah*. The former is heard in such words as *ask*, *past*, *bath*, &c. ; and the latter is the regular sound heard in the English utterance of such words as the examples of the preceding sound, *up*, *urge*, &c. Let a Scotch and an English mouth pronounce any words of this kind, and the difference will be readily recognised by any ear.

The corresponding labio-lingual position gives a shade of sound which occurs as one of the many modes of pronouncing the vowel in *sir*, *her*, *fir*, *girl*, *earth*, &c. These words, in district and individual peculiarities, exhibit every possible variety of labio-lingual sound, from the close *seur* of the rustic Yorkshireman, to the open *sah* of the untaught cockney.

EIGHTH VOWEL POSITION.

In the open vowel *ah*,—called the Italian *a*,—both classes of vowels unite. The lips are fully spread, the tongue lies flat, and the whole mouth is in even neutrality between the two modes of vowel formation.

The subjoined diagram may help to make this altogether new subject more intelligible to the reader. Let those who feel interested in this department of knowledge test our classification by their own experiments, and we believe that its correctness will not be disputed. If this be so, what an assistance to the student in acquiring, and to the teacher in imparting foreign pronunciations must it prove. Even those common French sounds, *u* and *eu*, are so awkwardly attempted by our countrymen, in the absence of a knowledge of their formation, that they are seldom perfectly acquired, even in a four or five years' course of instruction in French. Yet, with a knowledge of the mechanism of such sounds, who could be four hours in mastering them ?

GENERAL VOWEL SCHEME.

<i>lingual.</i>	<i>labio-lingual.</i>	<i>labial.</i>
	Irish variety of	
1 e	1 oo	oo 1
2 i(n)	2	Prov. English o 2
3 a	Fr ench 3 u	o oo 3
4 i ^{Scotch} (ll)	Prov. English 4 as in sir	o (re) 4
5 e(ll)	Fr ench 5 eu	aw 5
6 a(n)	English 6 er, ir	Foot ch u (rge) 6
7 a(sk)	Variety of 7 er, ir	u (rge) 7
	8 ah	

This table contains, we believe, all the vowels that occur in modern European languages, besides several dialectic varieties. But the plasticity of the organs which modify voice is so great, that there may be many other shades of sound heard in other languages. The number of possible vowels can, we conceive, be as little estimated as the number of possible shades of colour.

Any new vowel may be added to this scheme, so as to render it complete for any, or for every language; and thus, a simple system of notation might be constructed, by which all the vowel sounds of any people might be represented intelligibly to readers of whatever country or tongue. A table of all recognised vowels and articulations, on some such natural principle of arrangement as this, would be one step towards the realization of that indefinite philological speculation,—a universal language.

To find the place of any vowel not included in our scheme, put the mouth in the position for the closest vowels, (*e*, *oo*, and the *intermediate sound* respectively,) and, from each of these points, very slowly enlarge the oral aperture to the most open position, *ah*;—of course continuing the voice the whole time. In one or

other of the three gradations of sound so produced, the ear should be able to recognise the vowel sought for, and so ascertain its exact formation. By this mode of vowel progression, too, the accuracy of the three sequences in our scheme may be satisfactorily tested.

We have given the formation of *twenty-two* vowels:—of these *thirteen* are genuine English sounds. The mechanism and application of the latter we shall examine minutely; and, under each vowel, we shall arrange a set of exercises, the practice of which may be both interesting and useful.—(*Dictionary of English sounds, section first.*)

The characteristics, *long, short, open, shut, slender, broad, &c.* have been applied to the vowels so unsystematically as to confuse very much the notions generally entertained with respect to vowel qualities. *Long* and *short* should be applied only to vowels which are essentially the same in formation, and which differ in nothing but duration. But we find these terms used with reference to sounds which are so different in their structure that no change of duration can assimilate them. Thus, *e* in *them* is called the short sound of the “long slender” *a* in *tame*; *a* in *man* is reckoned the short sound of the *a* in *father*; *i* in *him* is called the short sound of the diphthong *i* in *find*; and *o* in *not*, and *u* in *but*, are called respectively the short sounds of *o* and *u*,* the long sounds being heard in such words as *owe* and *you*. Of the sound of *i*, as in *him*, Mr Walker has said, “This sound is the sound of *e*, the last letter of the diphthong that forms the long *i*; and it is not a little surprising that Dr Johnson should say that the short *i* was a sound wholly different from the long one.”

The lexicographer had, however, in this case, discriminated better than the orthoepist; for the “short *i*” is a distinctly different formation from either element of the “long one.” Mr Walker considers that the words *bid, lid, rid*, and *bead, lead, read*, differ only in the *quantity* of the vowel,—for *i*, he says, is but the short sound of *e*; and this theory, taken up without examination by his followers, is still to be found published and republished, in violation of what the dishonoured ear would, if consulted, at once

* In the extraordinary classification of vowels by Mr Pitman, the Author of the System of “Phonography,” *u* in *nut* is asserted to be the short sound of *o* in *note*. Mr P. declares these sounds to be *identical in quality, and different only in quantity or duration!*

show to be the truth. Consistently with this theory, Mr Walker calls the Scotch pronunciation, *vee-sion*, *decee-sion*, &c. for *vision*, *decision*, &c., simply a lengthening of the English sound. Now, the tendency of all vowels is to *open* in prolongation; but “short *i*” is more open than *e*, and would not therefore naturally be lengthened into *e*. On the contrary, if any person, guided by his ears, and not by preconceived classifications, strive to lengthen the generally short vowel *i*, as in *vision*, *him*, *ill*, &c. he will find that the tendency of the prolonged sound will be towards *a*(le) rather than *ee*(l). This may be well tested by singing the words to long notes.

Long and *short* are qualities that cannot be predicated as essential characteristics of any simple vowel; for every vowel may be indefinitely prolonged by those who have sufficient power over their vocal organs to retain them steadily in the vowel position. A person accustomed to the vowel in *nun*, short, as we generally have it in English, may essay in vain to prolong it with purity; but a Welshman, who is accustomed to the sound as a long vowel, and as the alphabetic name of the letter *y*, will give it any degree of duration with ease.

The terms *long* and *short* are, in this work, used only with reference to the same radical sound.

It is to be observed, that the long forms of vowels have a more free and open aperture than the short ones. The modification of the mouth is the same, but *on a larger scale*. Thus the vowel in *could* and *cooed*, in *pull* and *pool*, in *very* and *vary*, in *not* and *nought*, are long and short degrees of the same vowels; and the aperture of the prolonged sounds is more open than that of the short, while it is of the same shape, and gives essentially the same character to the voice.

Open and *shut* are terms, too, very faultily applied to vowels, as no vowels are ever *shut*; and all vowels must be *open*, if these words have any reference to the oral aperture. Vowels are said to be shut, by Mr Walker, when they do not terminate syllables, and open, when they do; but the division of words into syllables is too arbitrary for any such distinction. Long vowels are frequently “*shut*,” and short ones “*open* ;” so there can be no utility in a classification so vague. Besides, the junction of an articulation does not affect the formation of the vowel: whether alone or in articulate combinations, the vowels are finished where they are produced—viz. in the glottis. Articulations subjoined affect the *length* of vowels; but the term “*shut*,”

or any other, to signify this, would be useless, as all articulations do not affect the vowels alike.

Broad and *slender*, also, are terms of no utility. They are applied to vowels utterly unlike in every characteristic of sound. *A* in *fate*, is called the slender sound, and *a* in *fall*, the broad sound of the same letter. A classification founded, like this, on letters, must lead to confusion, while letters are so indiscriminately used in our orthography. We have the same letters representing half a dozen different sounds, and the same sounds represented in more than a dozen different ways.

Discarding all these names, then, we shall adopt a simple numerical notation and nomenclature for our vowels. In this way we hope to be the better able to fix the student's attention on *sounds*, irrespective of letters, and to direct with certainty to the practice and application of any vowel sound in connexion with whatever vowel letter or combination of letters.

The following is a Table of the English vowels numbered from 1 to 13. Those which, when accented, are always long, are marked (˘); those which are always short, (˙); and those which are sometimes long and sometimes short, (˘ ˙).

ENGLISH VOWELS.

1	ēē(l)	(p)ŭ(l) (p)ōō(l)	13
2	ī(l)	ōh	12
3	ā(le)	ō(re)	11
4	ě(l) ē(re)	ǒ(n) ā(l)	10
5	ǎ(n)	ŭ(p) ū(rn)	9
6	ā(sk)	ēār(n)	8*
		7	
		āh	

There are, besides, three combinations of simple sounds contained in the above Table, forming the

DIPHTHONGS.

7-1, as in *i*(sle). | 7-13, as in *ow*(l).

10-1, as in *oi*(l).

This classification of English vowels may be thought, at first sight, too difficult for general adoption, but it is, in reality, greatly more simple than the ordinary modes of arrangement. True, we require a separate notation for thirteen sounds in English,—

* The precise formation of this vowel is given at page 26. All the other sounds fall exactly into their proper places in this arrangement.

and alphabetic learners, we may be told, have, on the old plan, but five characters to commit to memory. But *have we only five sounds?* While we possess nearly thrice the number of vowel sounds that we have of letters, it is folly to think of teaching the sounds *by the letters*. Each letter has to be studied as many sounds; and a tedious enumeration of diphthongs and triphthongs, arbitrarily compounded to the eye, though generally simple to the ear, have to be committed to the memory, as symbolic of an immense plurality of sounds. By our plan, thirteen sounds must be associated with thirteen invariable marks, and there the difficulty ends. We may retain our irregular orthography as long as we like, and trouble our youth little about it, if we only teach them to associate vowel *sounds* with a simple numerical notation.

To show the minute accuracy with which Pronunciation may be noted and taught by means of this vowel scheme, the following marked passages are inserted.

In order to use the notation with certainty, the student must first thoroughly master the simple *key* sounds, and associate them with the numbers, without any connexion with letters. He must next gain the power of vocally analyzing his utterances, so as to be able to produce *singly* the very same quality of vowel which he forms in the articulate combinations of words.

NOTE.—*The letter R, after any long vowel, has invariably the sound of the Eighth Vowel. L and N at the end of a word are printed in italics, to show that these letters then, of themselves, constitute syllables. A hyphen between two numbers indicates that the sounds are diphthongally blended. VARIABLE WORDS. The article the is pronounced the² before an articulation, and before the first vowel; and generally the¹ before any other vowel. The pronouns my⁷⁻¹ and mine⁷⁻¹ are pronounced my² and mine² when unemphatic. The verbs were⁴⁻⁸ and been⁴⁻⁸ are pronounced were⁸ and been², when not emphatic. The words there⁴⁻⁸, (impersonal,) their⁴⁻⁸, wherefore⁴⁻⁸, and therefore⁴⁻⁸, are contracted into ther(e)⁸, their⁸, wherefore⁸ and therefore⁸, when unemphatic.*

Vice is the cruel enemy which renders men destructive to men :
which racks the body with pain, and the mind with remorse ;

² ^{12 13 4} ⁷⁻¹ ⁵ ⁹ ^{1 4} ¹⁰ ⁴ ⁹ ⁵ ^{1 2 9}
which produces strife, faction, revenge, oppression, and sedition ;

² ⁴ ¹⁰⁻¹ ^{12 7-1 4 2} ² ^{2 3} ⁹ ¹⁰ ⁵ ^{1 4}
which embroils so-ci-et-y, kindles the flames of war, and erects

² ^{2 2 9} ² ³ ^{6 3} ¹ ¹⁰ ⁷⁻¹ ⁵ ¹² ¹⁰
inquisitions ; which takes away peace from life, and hope from

⁴ ² ¹⁰ ¹¹ ⁴ ⁵ ⁸ ⁵ ⁵ ^{4 8} ²
death ; which brought forth death at first, and has ever since

¹² ² ² ^{10 2} ^{4 10} ² ⁷ ^{3 13} ⁵ ² ¹⁰
clothed it with all its terrors ; which arms Nature and the God

⁹ ^{3 13} ^{6 4} ⁹ ⁵ ^{6 4} ² ² ⁵ ² ² ^{2 4}
of Nature against us ; and against which it has been the business

⁹ ¹⁰ ^{3 2} ^{13 7-1} ⁷⁻¹³ ^{12 2 9} ⁵ ^{1 13 2 2} ⁷⁻¹ ^{4-8 1} ⁹
of all ages to find out provisions and securities, by var-i-ous

² ^{2 13 9} ¹⁰ ⁵ ¹ ⁹ ^{9 8} ⁴
institutions, laws, and forms of government.

⁷⁻¹ ^{2 8} ^{2 8 2} ^{7-1 9} ⁸ ⁵ ⁶ ^{1 9} ¹⁰ ¹⁰ ¹ ¹⁰
By the term Liberty, I understand a freedom from all respon-

^{2 2 2 2} ^{4 4} ¹⁰ ^{11 5 2 2} ^{8 13} ⁵ ^{1 2 9} ² ¹²
sibility, except what morality, virtue, and religion impose.

⁵ ² ^{1 12 2} ^{2 8 2} ² ² ^{10 12 5} ² ² ¹³
That is the only liberty which is consonant with the true

² ^{8 4} ⁹ ⁵ ^{1 12 2} ^{2 8 2} ⁵ ^{4 8} ² ^{5 12}
interests of man—the only liberty that renders his asso-

^{1 3 9} ² ^{2 4 12} ^{8 6 4} ⁵ ² ^{1 12 2} ^{2 8 2}
ci-ation with his fellows permanent and happy—the only liberty

⁵ ^{3 4} ² ^{2 6} ^{1 13} ^{10 9 6} ⁵ ^{10 8 9 10}
that places him in a peaceful, honourable, and prosperous com-

^{13 2 2} ^{1 12 2} ^{2 8 2} ⁵ ³ ² ^{2 9 9 6 5}
munity—the only liberty that makes him the son of a land

⁵ ¹ ¹³ ^{2 5 2} ² ^{2 4} ⁵ ^{2 9 4} ^{9 6}
that he would inhabit till his death, and the subject of a

³ ⁵ ^{1 13} ^{1 4} ² ² ^{10 8 2 5} ² ⁹
state that he would defend with his property and his blood.

^{13 4} ^{2 7-1} ^{6 9} ^{1 5} ^{1 7-1} ² ^{1 4} ^{9 5} ^{2 4}
To set the mind above the appet i tes is the end of abstinence ;

² ⁹ ⁹ ^{2 7 8} ^{10 8} ¹³ ¹ ^{10 6} ^{8 13} ⁹ ²
which one of the Fathers observes to be, not a virtue, but the

⁷⁻¹³ ⁹ ⁹ ^{6 8 13} ⁷⁻¹ ^{10 4-8 2} ¹³ ¹³ ¹⁰ ³
ground-work of a virtue. By for-bear-ing to do what may

² ^{12 4} ² ^{1 9} ¹ ³ ⁵ ^{7-13-8 2} ¹³ ^{2 9} ¹³
innocently be done, we may add hour-ly new vigour to

4 10 13 9 5 1 13 2 7-13-8 9 1 2 5 4 4
 resolution, and secure the power of resistance when plea-
 13 10 2 8 4 5 4 4-8 7 13 2
 sure or interest shall lend their charms to guilt.

3 2 10 8 1
 Scaling yonder peak,

7-1 10 5 1 1 2 1-8 2 7-13
 I saw an eagle wheeling near its brow,

11-8 1 6 2 2 10 4 5 4 2
 O'er the abyss:—his broad expanded wings

3 7 5 12 9 4 9 10 1 4-8
 Lay calm and motionless upon the air,

5 2 1 12 4 4-8 2 7-13 4-8 3
 As if he floated there with-out their aid,

7-1 2 12 5 9 2 9 10 4 2
 By the sole act of his unlorded will,

5 10-1 2 7-13 9 2 2 2 2
 That bu oyed him proudly up. Instinctively

7-1 4 2 12 4 4 1 7-13 2 2
 I bent my bow; yet kept he rounding still

2 4-8 2 8 5 2 2 1 7-1
 His air-y circle, as in the de-light

9 4 13 2 1 5 3 1 1
 Of measuring the ample range beneath,

5 7-13 6 7-13 5 10 1 1 4 10
 And round a-bout; absorb'd, he heeded not

2 4 5 4 2 7-1 13 10 13
 The death that threaten'd him.—I could not shoot,

10 2 8 2 7-1 9 2 12 6 7-1
 'Twas liberty! I turned my bow a-side,

5 4 2 11-8 6 3
 And let him soar away!

THE USE OF FLOWERS.

10 7-1 5 5 1 8 2 11
 God might have bade the earth bring forth

1 9 10 3 5 10
 Enough for great and small;

1 12 1 5 2 1 7 1
 The oak tree and the cedar tree,

2 7-13 6 7-13-8 5 10
 Without a flower at all.

1 7-1 5 3 1 9 1 9
He might have made enough, enough,

10 4 8 2 10 9 7-13-8
For every want of ours,—

10 9 13 2 4 2 2 5 10-1
For luxury, medicine, and toil,

5 4 5 3 12 7-13-8
And yet have made no flowers.

1 11-8 2 2 2 7-13 2 7-1
The ore within the mountain mine,

1 7-1-8 4 9 13 12
Requir-eth none to grow ;

10 9 2 1 2 12 9 7-13-8
Nor doth it need the lotus flower

13 3 2 2 8 12
To make the river flow.

2 7-13 7-1 2 6 9 5 3
The clouds might give abundant rain,

2 7-1 2 13 7-1 10
The nightly dew's might fall,

5 2 8 5 1 4 7-1 2 5
And the herb that keepeth life in man,

7-1 4 5 9 4 10
Might yet have drunk them all.

4 8 10 4-8 10 8 3 3
Then wherefore, *wherefore* were they made,

10 7-1 2 3 12 7-1
All dyed with rainbow light,—

10 5 9 2 13 1 4 3
All fashioned with supremest grace,

9 2 2 3 5 7-1
Upspringing day and night.

2 2 2 5 2 1 5 12
Springing in vallies green and low,

5 10 2 7-13 2 7-1
And on the mountains high,—

5 2 2 7-1 4 2 8 4
And in the silent wilderness,

4 12 5 6 4 7-1
Where no man passeth by.

7-3-8 7-13 10 7-1 1 7-1-8 4 10
Our outward life re-qu-i-res them not,

4 8 10 5 3 8
Then wherefore had they birth ?

13 2 2 8 1 7-1 13 5
To minister de-light to man,

13^e 13 2 7-1 1 8
To beauti-fy the earth ;

13 2 8 12 13 9 10 5
To whisper hope to comfort man,

4 4-8 2 3 2 2
Whene'er his faith is dim ;—

10 13 12 4-8 4 10 2 7-13-8
For who so car-eth for the flowers,

2 4-8 9 11-8 10 2
Will care much more for him.—MARY HOWITT.

THE ASPIRATION H.

All the vowels are, of course, *vocal* : but it must be evident that the vowel positions may be assumed, to modify a voiceless current of breath. In this way is produced a common element of language—the aspiration H. H is simply a breathing of the vowels : the organs are adjusted to the vowel position before the breathing of H is emitted. Thus *h* in *he, hay, high, hoe, who*, has a very different effect,—just as different as that of the vowels themselves in these words. H is to the vowels,—exactly what P is to B, F to V, S to Z, &c.—a breath variety of the same formations. How, then, it may be asked, can *h* be recognised in whispering ? The whispered vowel has, like the spoken one, an explosive commencement in the glottis—the H has not. Let this be tested in such words as *is* and *his*, *eel* and *heel*, *art* and *heart*, *old* and *hold*, &c. WHISPERED, and the difference between H and a whispered vowel will be manifest.

All the elements of language, then, vowel as well as articulate, may be classed under the three heads,—BREATH, VOICE, and NASAL. H represents the breath forms of the vowels ; and their nasal varieties are the French elements, *en, in, on*, &c.—thus :

BREATH.

VOICE.

NASAL.

H.....All Vowels.....French Semi-nasal
Vowels.

Breath Articulations...Voice Articulations...Nasal Articulations.

Before entering on the theory of articulation, we must notice more fully these peculiar French sounds—to which we merely adverted at page 17.

FRENCH SEMI-NASAL VOWELS.

This formation of vowel finds no place in correct English utterance, though common in French. The only nasal sounds in English are M, N, and NG, in which the voice issues entirely by the nose—though for the first two it passes into the mouth also, where it is obstructed by the positions of the lips and tongue. M and N are heard in French, but the beautifully imitative bell-sound NG, does not occur in that language. Instead of this, however, there is a series of semi-nasal sounds, represented by *en*, *in*, *on*, *un*, and by various other literal combinations. In forming them, the soft palate is depressed sufficiently to open the nasal passages, but not so much as, by contact with the tongue, to obstruct the passage into the mouth. This is the difference between the English *ng*, and these French elements which give so much difficulty to English learners of French. The English *ng* brings the tongue and soft palate *in contact*, and consequently prevents the issue of breath by the mouth. NG has always, therefore, a uniform sound; it is incapable of any marked change of vowel quality. The French sounds, having an oral as well as a nasal passage, are capable of being affected by changes in the position of the mouth. There are four recognised varieties of them. French grammarians evince a high antipathy to the imputation that their language contains a greater number of nasal sounds than the English. They grant the ungracefulness, generally, of such sounds, and exultingly point to the *three marks* of our nasals, while they have but two (*m* and *n*,) as a proof that the English language has in reality the unenviable superabundance. But the French has unquestionably *six* nasal sounds, four of which are vowels, that is, they are formed by a *position*, and not an *action* of the organs—and two only, articulations. There are, therefore, in French, not less than double the *number* of the English nasal elements. Yet, in truth, the English *three* occur as *frequently* in speech as the French *six*; but from their liquid or transparent nature, they are so fluent and thin, as often to be little more than perceptible: they do not therefore strike the ear with half the

sense of nasality that the long French elements do. When the English nasals are before breath articulations, as in *lamp, tent, prince, inch, ink, &c.*, they are so abrupt as to be scarcely vocal; and only when they are final, or before voice articulations, as in *anger, amber, wander, &c.*, are they correctly *capable* of prolongation. The numerous terminations in *ion, ing, nt, nd, nk, nce, &c.* produce a very frequent recurrence of them, but it is in unaccented syllables, where their natural abruptness is shortened to the utmost. The French nasals, on the contrary, are never short; but, in most instances, they are the longest sounds in the language; and they linger in the unhabituated ear with an effect which makes the language seem to be almost altogether nasal. And there can be no doubt that the habit of forming sounds of this mixed and impure character must incline the Frenchman to give a partial nasality to many other vowels than those which are legitimately nasal.

With reference to the formation of the semi-nasal vowels, it is amusing to see the way in which French grammarians account for their nasal quality. In a well known grammar of French Rhetoric, by an eminent and talented author, we find the following description of the "organic formation of French nasal vowels." "The formation of the nasal sound *appears* to be generated chiefly from the nostrils,"—(all vocal sounds are generated in the glottis,)—"not that the sound is *exhaled* from them, as is erroneously supposed by many, but the air, *ascending* at first from the lungs *to the nose*, seems to acquire there a nasal power; and, *descending* afterwards *into the mouth*, it produces, *coming in contact with the atmosphere*, that nasal sound which, *although not very gracious*, is sometimes manly and powerful." In giving directions for the formation of these sounds, the author adds, "Let the air, by an internal motion, be sent immediately from the throat into the nostrils," * * * "it will then *descend into the mouth*, and come out with a nasal power."

What a most extraordinary power of direction the French must possess, if they thus manage to make the obedient vocal stream flow into the open nostrils without passing through them! But the thing is absurd. All the air in the nostrils will "come in contact with the atmosphere" *from* the nose; it must pass through, unless the nostrils be plugged up by snuff, or polypus, pinched with the fingers, or otherwise obstructed. And though the nostrils are obstructed, the voice may still get its "nasal

power" in them; for, as these elements have a partial channel in the mouth, they are not liable to be more affected by nasal obstruction than to have their sound slightly muffled. In this respect they are unlike the English elements M, N, and NG, which, having no oral opening, must have a free nasal passage, or the obstructed voice will collect in the pharynx, and become explosive; so that M, N, and NG, will be converted into B, D, and G, with that muffled nasal murmur, with which every sufferer from "cold in the head" is quite familiar. The French grammarians indeed seem ashamed to confess their obligations to the nose, though they are clearly indebted to that organ for the modification of a large proportion of their sounds.

To show the difference in *quantity* between the English and French nasals, take any words in the two languages, having an equal number of them, and contrast their pronunciation. The English word *transcendent* contains as *many* nasal elements as the French *transcendant*, but they do not produce *one fourth* of the *quantity* of nasal sound; and many French phrases may be found which do not contain a single pure vowel, as, for example, "*pendant long temp;*" "*l' enfant mangeant son pain,*" &c.

In English, the slightest nasal quality in a vowel is an impurity and a barbarism.

We have been led into a longer notice of these French sounds than might have been expected or considered necessary in this work; but it is because we have seen no just explanation of these peculiar sounds in French grammars, but, on the contrary, erroneous theories of their formation, and inadmissible comparisons of them with the English nasals. We believe we have shown that the French language has *double* the *number* of nasal elements that occur in English; that the *quantity* of nasal sound in French is *far more than double* that in English; and that the French language is altogether deficient of that most expressive articulation, which is represented by the digraph NG, in English.

ARTICULATIONS.

ALL actions of the vocal organs which partially or wholly *obstruct*, or which *compress* the breath or voice, are called ARTICULATIONS. The necessary effect of such obstruction or compression, is a degree of explosiveness in the breath, when the conjoined or

approximated organs are separated. Hence arises an element of audibility, produced *by, or within the mouth*, which we have stated to be the distinguishing characteristic of this class of the elements of speech.

When the current of breath (unvocalized) is altogether stopped by organic contact, as in P, T, K, the only audibility that the letter so formed can have, is the puff or *explosion* which follows the separation of the organs. This must, therefore, be clearly heard, or the letter is practically lost. In the mode of producing this little effect, lies one of the most important principles of speech,—a principle on the right application of which depends much of a speaker's distinctness, and all his ease. We shall here, therefore, endeavour to give an intelligible explanation of this principle, and we shall occasionally hereafter refer to it, that this new and important subject may have a due degree of prominence.

Let the student pronounce a word ending with P, T, or K,—as *lip*, *lit*, *lick*,—and endeavour to make the final letter as *long* as possible:—he will find he only prolongs silence; for, until the articulating organs are separated, there is no sound of voice or breath audible. The *separation* of the organs, after contact, is thus necessary for these letters; and on this disjunction the compressed air within the mouth will make its escape. Now, here lies the point of importance. If only the breath *in the mouth*, and not that in the lungs be ejected, a distinct, sharp, quick percussion will be heard, which gives to these shut breath articulations all the audibility of which they are susceptible. A *glottal action* to *check the issue of breath* from the lungs, and a *retained expansion of the chest*, to *prevent its undue pressure* upon the lungs, must take place at the instant of separation of the articulating organs. The explosive effect of the letters will then be smartly produced, and with almost no expenditure of breath.

The common error opposed to this may serve to make the principle more intelligible. It consists in allowing the chest to fall, and in continuing the flow of breath after the separation of the organs, as in the effort to make a prolonged H, thus:—*lip-h-*, *lit-h-*, *lick-h-*, &c. The letters are by this fault deprived of their essential percussive quality, and the resources of the strongest lungs are drained most exhaustingly; and (in public speaking) to the great injury of pulmonary health.

This very faulty mechanism of these letters, is almost always found in cases of *stammering*; and, in a certain degree, it prevails among all speakers who complain of weak voices, or of exhaustion from vocal effort.

It may be asked, by what means this *explosive effect* can be produced, if the expiratory muscles, acting on the chest and diaphragm, are not to cause the ejection of air from the lungs? The Divine Contriver of the wondrous mechanisms which compose the human frame, has not left us unprovided with a safe and effectual means of energetic utterance,—so often in His providence rendered necessary,—but has furnished us with an *explosive apparatus*,—subsidiary to that of the chest,—by whose action man can thunder forth His awful threatenings, or give inviting earnestness to His gracious invitations; without, in the performance of these duties, endangering pulmonary health, or, in any way, rendering the work of public expostulation insalubrious or painful. Those speakers who complain of weak and powerless articulation, and of pain after protracted or forcible efforts, are sufferers only from ignorance. An organ of power lies dormant within them, the want of whose natural action is painfully and ineffectively supplied by unnatural and debilitating efforts of the organs of respiration. This explosive apparatus is the *Pharynx*, a distensible muscular cavity situated at the back of the mouth; below which is the glottis, in front of it the mouth, and opening from it above, are the *nares* or nostrils. When the soft palate covers the upper pharyngeal openings,—the nares,—the effort of expiration sends the breath into the *mouth*, where, if it be obstructed in its passage, it will collect; and it should *distend the pharynx* to a greater or less extent, according to the degree of oral contraction or obstruction, and the force of expiratory pressure. When the oral obstruction is complete,—as in forming P, T, K, B, D, G,—the pharynx should so dilate with the momentary pressure of breath, that on the separation of the articulating organs, the natural contraction of the pharyngeal muscles should effect the percussive audibility of the letters.

When the lips are in firm contact, as for P, a sufficient pressure of breath *must cause distension* either of *the cheeks, the lips, or the pharynx*. Here, then, is an outward index by which any person may direct his own practice for the acquirement of pharyngeal power. Give all possible stress to the effort of

expiration while the lips are *steadily* closed, and if the cheeks and lips be not allowed to inflate, the pharynx will distend, and may be felt distending by grasping the neck close to the chin. After continuing the expiratory pressure for a few seconds, quickly separate the lips, and allow the breath within the mouth to escape, but *without being followed by the least emission from the glottis*. The same mode of practice may then be adopted with the actions T and K, and with the correspondent *vocal* forms of these articulations, as explained farther on.

The want of pharyngeal power manifests itself in various ways: by distension of the lips and cheeks for P, B, as above noticed; by protrusion of the tongue, with incontinency of breath, for T, K, D, G; by laborious actions of the chest and diaphragm, to create the explosive audibility of these letters; by their frequent inaudibleness from feebleness of action; by scattering the saliva for S, F, and other continuous elements; and by general indistinctness of articulation, and visible laxity of the lips and tongue, giving a cumbrously lumpish and lazy appearance to the mouth.

The continuous use of the chest instead of the pharynx, would be painfully fatiguing in speech; and its inordinate employment in forcible utterance, seems to be often productive of serious pulmonary disease.

It is difficult to make this subject sufficiently clear by a brief description; and it would be still more difficult perhaps to get the generality of readers to study a lengthened explanation: but with a little thought, and a little experiment, what we have said will suffice. As an inducement to those who feel interested in the subject, to bestow upon it the necessary attention, we may add, that the practical effect of the closure of the glottis, buoyancy of the chest, and proper pharyngeal action of which we have spoken, is such as to enable a person to enounce with each expiration, eight or ten times as many syllables as he could without these measures. The difference between the two modes of articulation is indeed precisely analogous to that between the two obvious methods of extinguishing a flame of gas—namely, *blowing out* the flame, and *turning off the gas* by the stop-cock. The former method would tell expensively upon the meter, and the analogous mode of finishing articulations, acts most destructively upon the lungs.

A common defect in the formation of P, T, K, consists in making these letters *merely stops* of the voice, without any audible effect

in themselves. This arises generally from feebleness of action—from organic indolence. If it were confined to conversational carelessness, it would be less worthy of notice; but it is too common even in public speaking, and it is then very manifestly a defect. Pronounce the syllables *ap*, *at*, *ak*, without the explosive finish which we have stated to be essential to the correct formation of these letters, and it will be a very sharp and attentive ear which can recognise a difference between them. The public speaker must not trust to such a degree of eager watchfulness in his hearers to unriddle his ambiguities. His mouth must be so trained as to utter no “uncertain sounds.”

The organs employed in forming the shut articulations P, T, K, are *the lips*, for the first,—*the fore part of the tongue and front of the palate*, for the second,—*and the back of the tongue and palate*, for the last. The mode of articulation is, complete and firm contact of the organs, with pressure of breath, followed by the rapid disjunction of the organs;—the disjunctive action being made *audible* by the percussive ejection of the breath that is compressed between the glottis and the articulating organs. This *perfect contact*, we designate the

FIRST MODE OF ARTICULATIVE ACTION.

P, T, K, are shut *breath* articulations. If while the organs are in contact for their formation, we make an exertion of *voice*, we shall convert them respectively into B, D, G; which are therefore shut Voice Articulations of the same mechanism as P, T, K. It is important to have the power of producing the shut voice in these elements fully and firmly. The sound cannot be prolonged indefinitely; it can only be continued while the cavity of the pharynx—into which the vocal stream is forced—is capable of receiving more breath. The student may, by grasping his neck close to the chin, feel the effect of the pharyngeal distention which takes place in these elements. The explosive finish of the articulations must be heard *the same as in P, T, K*.

Many persons are unable to produce voice in these shut articulations; and consequently numerous words containing them are liable to be confounded with such as have the correspondent breath forms in the same combinations—as *dart* with *tart*, *daunt* with *taunt*, *bill* with *pill*, *brawn* with *prawn*, *gold* with *cold*, *glass* with *class*, &c. The Welsh always thus mispronounce English; but a little elementary practice will supply the deficient power

to any person who is conscious of the defect, and desirous of its correction.

In practising for the acquirement of vocal power in these letters, care must be taken that the sound does not find vent through the nostrils.* The expansion of the pharynx and the *explosive* cessation of contact, will be sufficient to keep the student from this fault.

P, T, K, are commonly called *mutes*, and B, D, G, *semi-mutes*; the extraordinary name "*demi-semi-vowels*," is given to them in Chambers's Elocution; sometimes these terms are exchanged for *sharp* and *flat*, *hard* and *soft*, &c.; but such names are unphilosophical and worthless, as they convey no just idea of the real difference between the elements. From the existence of such a nomenclature, it would seem as if a veil of most impenetrable mystery shrouded the vocal principles from observation—or else, as if those who have invented and applied the names had never troubled themselves to become observers at all. Such descriptions as the following do not certainly indicate a very great depth of observation. We quote from well known books of reference; and counterparts may be seen under many authorships.

"B is pronounced by pressing the *whole length* of the lips together, and forcing them open with a strong breath."

"P is formed by a slight contraction of the *anterior part* of the lips."

"D is a *dental* articulation, having a kind of middle sound between the *t* and *th*; its sound being formed by a *stronger* impulse of the tongue to the *upper part of the mouth* than is necessary in the pronunciation of *t*."

"T is numbered among the mutes or close articulations; and it differs from D chiefly in its *closeness*, the *strength* with which the breath is emitted in pronouncing *t*, being all that distinguishes them."

"K is usually denominated a guttural, but is more properly a *palatal*, being formed by pressing the root of the tongue against the *upper part of the mouth*, with a depression of the lower jaw, and opening of the teeth."

* In Chambers's Elocution, the student is actually directed to commit this barbarism. We read as follows: "The same disposition of the organs (as for P, T, K,) with the sound directed to go forth *partly through the nose*, and *partly through the mouth*, form B, D, and the sound of G in game."

"G has two sounds ; one called that of the *hard* G, because it is formed by a pressure, somewhat hard, of the *fore part of the tongue against the upper gum*. The other sound, called that of the soft G, resembles that of J." Then, if we turn to J, to be informed what this *indefinable* sound of soft G=J is, we are told,—"J has invariably the same sound with that of *g* in giant."

B and P are thus made to differ only in the *quantity* of lip compressed : D has a *stronger* impulse of the tongue than t, and is a middle sound between t and th ; while, we are told, t is distinguished from d by nothing else than the *strength* with which the breath is emitted. No analogous connexion is hinted at with reference to k and g ; but, on the contrary, k is said to be formed by the *root* of the tongue acting upwards, and g by the *fore part* of the tongue acting forwards. In the latter case, the writer has evidently been thinking of the *name* of the letter (jee,) though, strangely enough, this illustrates the "soft" sound of the letter. "Hard G" does not employ the fore part of the tongue, or the upper gum at all.

To those who really want the information, such careless misdirection must be most perplexing. No variation of the mode, or degree of labial contact, would ever convert pillow into billow, or blunder into plunder ; nor could any alteration of lingual pressure, or strength of expiration ever make tame become dame, or drudge trudge. P and B, T and D, K and G, are pairs of articulations formed by exactly the same organic motions, the only difference being in the material which the actions modify ; *whispered* breath, in the one case, *vocalized* breath, in the other.

Every possible action of the mouth may modify breath or voice, and thus, from each action may be produced two distinct elements of speech. The classification into BREATH and VOICE ARTICULATIONS thus reduces the number of the elemental actions of speech to half its apparent amount.

The above six letters, (three formations,) are all the English articulations which altogether obstruct the breath ; and indeed it may be questioned whether there can be any other obstructive articulation produced by the mouth. Minute differences in these formations* there may be in different languages, but we believe

* In English usage we sometimes have the formation T-D, finished by the extrusion of the breath over the *sides* of the tongue, while the fore-part remains on the palate ; this occurs only before l in the same word, as in *bridle*, *saddler*,

there can be no organically distinct articulation of this class in any language.

We subjoin a table of the six shut articulations, in combination with the thirteen English vowels, which we commend to the student's practice. He should take one syllable at a time, and reiterate it as often as he can with one breath, giving a strongly percussive finish to the articulation. The number he can manage will afford a sure test of his power to regulate the breath, the chest, and the glottis. With a little practice, after he has acquired the *knack* of striking off the articulations without waste, he should be able to produce, with *energy* and *ease*, from 60 to 80 or 100 repetitions of the syllables with each expiration.

VOWELS	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.
	ēpe	īp	āpe	ēp	āp	āsp	ārp	īp	{ ūrp {	āwp	—	ōpe	{ ōōp
									{ ūp {	ōp	—		{ ōōp
	ēte	īt	āte	ēt	āt	āst	ārt	īrt	{ ūrt {	āwt	ōrt	ōte	{ ōōt
									{ ūt {	ōt			{ ōōt
	ēke	īk	āke	ēk	āk	āsk	ārk	īrk	{ ūrk {	āwk	ōrk	ōke	{ ōōk
									{ ūk {	ōk			{ ōōk
	ēbe	īb	ābe	ēb	āb	—	ārb	īrb	{ ūrb {	āwb	—	ōbe	{ ōōb
									{ ūb {	ōb			
	ēde	īd	āde	ēd	ād	—	ārd	īrd	{ ūrd {	āwd	ōārd	ōde	{ ōōd
									{ ūd {	ōd			{ ōōd
	ēag	īg	āig	ēg	āg	—	ārg	īrg	{ ūrg {	āwg	—	ōag	{ ōōg
									{ ūg {	ōg			

These three organic actions yield another set of elements *by direction of the voice into the nostrils*, while the mouth is shut up. From the labial formation P-B, is produced in this way, M; from the anterior lingual formation T-D, is produced N; and from the posterior lingual formation K-G, is produced NG.

The actions of the mouth for M, N, and NG are precisely the same as for B, D, and G: and though the former gain but little audibility by the cessation of contact, yet they cannot, any more than the latter, be considered finished until the organs are separated. There is breath within the mouth, pressing against the conjoined organs, as well as a free current in the nostrils: and though the *voice* may be perfectly finished by merely closing the glottis, the *Articulation* would be imperfect, if the breath within

medley, cattle, motley, butler, &c. We also permit the explosive effect of these letters to be heard *in the nose*, before *n* in the same word, as in *bidden*, *midnight*, *mutton*, *fitness*, &c. In *separate words*, however, the *t* and *d* before *l* and *n* must be regularly finished.

the mouth were not allowed to escape. There is thus a slight—but very slight—effect of breath heard on the organic separation, as in *come, sun, tongue, &c.* : it does not amount to an *explosion*, as in the other letters of this mechanism, because there is no sufficient obstruction to create explosiveness,—but it is an *audible effect*; and when a vowel follows the articulation, this slight expression of breath gives a sharpness and closeness of connexion to the combination, which would be wanting, if the nasal sound were stopped in the glottis before the organic disjunction. This principle is important to distinctness, and it is especially so in cases of difficult articulation.

In finishing these nasal elements, the soft palate must not be allowed to cover the nares before the articulating organs are separated; for a momentary closure will produce the explosive effect of B, D, and G. A tendency to compress the breath in this way is especially felt in *ng*, in the formation of which the tongue and soft palate are in contact, and so already in the position for G, to which it is consequently more easily convertible than the other nasal letters are to their explosives.

Many English mouths, particularly London ones, are so much in the habit of finishing *ng* with a *g*, that they seem, even after many attempts, utterly unable to make the nasal element singly. *Singer, hanger, &c.* they pronounce as perfect rhymes to *finger, anger, &c.* The opposite fault prevails in Scotland, where the latter words are pronounced so as to rhyme with the former. The error, in both its phases, is easily susceptible of correction.

The student should assure himself by experiment, of his power to finish the nasal articulations by the *audible, yet inexplorative, separation of the organs*. A little exercise of this kind will correct any faulty habit he may have acquired in the formation of these important elements of speech. Let the following table be slowly and attentively practised.

VOWELS	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	13.
	ēēm	īm	āim	ēm	ām	*	ārm	īrm	(ūrm	(āwrm	ōrm	ōme	ōōm
									(ūm	(ōm			
	ēēn	īn	āin	ēn	ān	*	ārē	īrē	(ūrē	(āwrē	ōrē	ōne	ōōn
									(ūn	(ōn			
	*	īng	*	*	āng	*	*	*	(ūng	(ōng	*	*	*

* The final articulation does not occur in English, in combination with this vowel.

These three nasal articulations are the only elements which employ the nose in English. We have correctly no semi-nasal sounds as in French : and if there can be no other *obstructive* articulation than those we have enumerated, there cannot be any other purely nasal element in any language : for the breath must be in some way obstructed by the mouth, before it can be directed entirely into the nostrils.

The English nasals are all *voice* articulations. It is, however, possible to form them with unvocalized breath, and bad speakers often do so : but our language does not recognise such sniffing among its sounds. In Gaelic, there seems to be, or to have been, an aspirate form of the nasal letters : *mh* is a common digraph in that language, but it is now generally sounded *v*, with this peculiarity, that it nasalizes the adjoining vowel.

We have now seen from three articulations of the mouth, no fewer than nine distinct elements of speech produced. There are in English fifteen other *articulate elements*; these are the result of only nine actions ; six of which are used to modify both voice and breath, and three to modify voice only.

The remaining articulations are all *continuous* ; they have oral apertures more or less free for the emission of the breath or voice. They may be divided into *close* and *open* continuous elements ; and, organically, into those formed by *approximation*, *vibration*, or *partial contact* of the articulating organs.

The nasal "liquids" M, N, NG, and the oral "liquid" L, we call *OPEN*, because their channels of sound are so open that the breath does not produce upon the organs any vibratory or rustling effect, as it does in all the other continuous elements, which are therefore called *close*.

SECOND MODE OF ARTICULATIVE ACTION.—APPROXIMATION.

The nine articulations we have described, viz. P, B, M ; T, D, N ; K, G, NG ; are formed, as we have shown, by *organic contact*. Similar dispositions of the mouth, but with the organs in *close approximation* only, will furnish us with a series of elements of the continuous class. Thus, when the positions P, T, K, are loosely assumed, so that the breath is not altogether shut in, a set of articulative breathings will be produced ; the first of which resembles F, the second a whispered R, and the third the German or Scotch Ch.

Neither of these is heard in English. Among individual

peculiarities, the first is sometimes met with instead of F; the second is found in Welsh and Gaelic, represented by Rh; and the third is common in all the Scottish dialects, in the German, the Spanish, and many other languages.

The breath may be *vocalized* with the organs in these positions, and another set of elements will be produced, of which the second will be recognised as the smooth or English R; the first resembles V*, and is one mode in which that letter is sometimes faultily articulated; and the third occurs, we believe, in the Russian, and in other strongly aspirated languages. It is also not unfrequently heard as a cacophonic substitution for R,—in which case it may be considered as a *smooth burr*; bearing the same relation to the uvular rattle, that the English R does to the rough rolling continental R.

If *the lips*, from the first of these continuous positions, be slightly opened, so as to form a central aperture, rather more oval in shape, they will then be in the position from which Wh and W are struck off by an abrupt compressive action. The absence of this action removes the *articulative* quality,—compression and explosiveness of breath,—and reduces W to the vowel oo, and *wh* to a sort of semi-whistle.

The tongue may be approximated to the palate at different points. If, from its position at R, it be advanced a little towards the upper gum, but still in *approximation*, and having a *very contracted* central aperture for the passage of the breath, the hissing sound of S will be produced. The horizontal position of the tongue for this element requires the teeth to be very closely approximated,—but without touching: if the jaws are too much apart, the tongue cannot sufficiently contract the sibilant aperture, and too much breath escapes; while if the teeth are perfectly closed, the breath is forced to pass through their interstices, and thus acquires a lisping modification from the teeth.

* The letter B in Spanish often has this inexplusive mode of articulation. The Spanish soft sound of B is commonly thought to be the same as our English V; but we mistake if its true formation is not this *close mutual approximation* of the lips. The effect of the articulation is sufficiently like that of V to be easily mistaken for it.

This articulative action, giving sibilation to a stream of *voice*, produces Z.

If, from the position S, the point of the tongue be drawn inwards, so as to remove the seat of articulation *further back* on the tongue and palate, and at the same time enlarge the aperture for the breath, the sound of *Sh* will be produced. The change from S to Sh is analogous to that already noticed, from the First Labial Continuous formation to the *semi-whistle Wh*; for Sh, too, is a semi-whistling sound: a further enlargement of the aperture of either element produces a *labial* or *lingual WHISTLE*.

This articulation modifying *voice* produces the sound of the letter Z in azure, which, as the *vocal* form of *Sh*, may be conveniently represented by *Zh*. This is the sound of the letter J in French.

If the *middle of the tongue* be now approximated to the palate, at a point intermediate to Sh, and the Third Continuous formation (*Ch*, Ger.), it will be in the position for the articulation of Y, as heard (without voice) in *hue*, *hew*, &c., and (with voice) in *you*, *use*, *cue*, *pew*, *tune*, *duke*, &c. This is almost the position for the vowel *e*:—*y*, (vocal) prolonged, gives the sound of a contracted *e*,—the vowel being slightly depraved in quality by the audible rustling of the breath over the too closely approximated tongue.

Another set of articulations,—if they are worthy of the name,—may be produced by so *loosely* approximating the organs that a sufficiently strong current of air will cause them to *vibrate* and *flap against each other*.

When *the back of the tongue* and *soft palate* are thus loosely approximated, the relaxed edges of the latter, and especially its narrow prolongation, the *uvula*, are easily thrown into vibration against the tongue, and the Northumbrian *burr* is produced. When the *fore-part of the tongue*,—similarly relaxed,—is laid along the edge of the palatal arch, a smart stroke of the breath will set it in vibration, and the rough R, as heard in Scotland, and in most of the continental languages, will result. This sort of articulation may be performed, too, by the *lips*.

If they lie loosely together, a strong breath will produce upon them the barbarous effect of a vibration, or flapping, precisely analogous to that of the burr and rough R. This sound, fortunately, is not heard in any language with which we are acquainted. Probably its absence, while the two other—kindred sounds—are common, results from the greater difficulty of producing the labial vibration; as the force of the breath is dissipated in the mouth before it reaches the lips.

R is called the canine, or dog's letter; but the name is strictly applicable only to the *burr*, which is precisely the same in mechanism as the *snarl* of a cur. There is not much dignity, however, in this mode of articulation by any organism, though the lengthened R (not the burr) may be expressive enough in some words, as in the "*rude rolling of a rebel drum.*"

The polishers of continental language might do well to imitate the English in their treatment of this cur-related sound, and, as Macbeth did physic, "*throw it to the dogs.*"

THIRD MODE OF ARTICULATIVE ACTION.

Another, and the last variety of articulative action, consists in *partial contact* of the organs, so that the breath finds no central passage, and consequently escapes by lateral apertures.

There is no element formed in this way by the root of the tongue and soft palate: the nature of the organs does not admit of this mode of articulation.

The *fore-part of the tongue* applied to the palate, with lateral apertures free, produces L. This articulation is always *vocal* in English, but, in Welsh, the *breath* form is a very common element—represented by *ll*. The voice channels of the English L are so open that there is no vibratory effect created by the passage of the breath. The sound is as pure as that of any vowel,* and, but for the *action* necessary to complete the element, it would be classed among the vowels. Its fluency of combination with other articulations has given it (with *n*, *m*, *ng*.) the name of *liquid*.

* All the vowel sounds may be produced with the tongue on the palate, as in L. The lateral apertures can be sufficiently modified to form every shade of sound, from *e* to *ah*; and, with the aid of the lips, from *ah* to *oo*; and the intermediate varieties of vowel sound can also be very correctly imitated without removing the point of the tongue from the palate. There is even very little peculiarity in the vowels—singly produced—by this mechanism.

A form of L with *contracted apertures*, and, consequently, with a rustling sound produced by the passage of the breath between the sides of the tongue and the back-teeth, occurs in Gaelic ; and probably in other aspirated languages. We have met with this formation among individual peculiarities as a substitute for that of S and Z, to which it bears a very rude resemblance.

The *tip of the tongue* applied to the inner surface of the *upper teeth*, with *contracted lateral apertures* for the passage of the breath between the tongue and teeth, gives the formation of *th*, as heard (without voice) in *thin*, and (with voice) in *then*.

The *middle* of the *lower lip* applied to the *edge* of the *upper front-teeth*, with *contracted lateral apertures*, for the passage of the breath between the lip and teeth, gives the formation of *F*,—which, with *voice* added, becomes *V*.

The works already quoted from,* which state P to be formed by a “slight compression of the *anterior part* of the lips,” make the formation of F to consist in “compression of the *whole lips*, and a forcible breath.” Certainly the writer never could have pronounced his own Ps, or fashioned his own Fs, consistently with this theory. Strange that people will not appeal to their own mouths, or to any well-formed mouth, if their own are not so, to test the correctness of descriptions, before copying, thus, the careless and conflicting testimony of books.

We have now given the formation of *thirty-seven* elements of articulation,—the product of only *seventeen* actions of the mouth,—or, including the movement of the soft palate in the nasal sounds, as a separate action,—the product altogether of eighteen actions of the organs of articulation. The following table exhibits them in the order in which we have described them.

* Page 44.

			BREATH.	VOICE.	NASAL.	No.	
ARTICULATIONS.	Obstructive.	Complete contact.	P	B	M	1	1st Mode.
			T	D	N	2	
			K	G	Ng	3	
	Continuous.	Approximation.	(Ph)	(Bh) (Spanish B)		4	2nd Mode of Action.
			Rh	R (smooth)		5	
			Ch (German)	Gh		6	
			Wh	W		7	
			S	Z		8	
			Sh	Zh		9	
			Hy	Y		10	
			(κRh)	GR (burr)		11	
			(Rh)	R (rough)		12	
			=lip vibration=			13	
	Partial contact.	firm.	Ll (Welsh) L			14	3rd Mode.
			=contracted L (Gaelic)			15	
			Th	Th		16	
			F	V		17	
	Continuous.	relaxed.					

Note.—The three nasals, M, N, and Ng, though orally obstructive, are in effect *continuous*, and may be ranked with those elements that have *partial contact*. They are here placed on the same line with the obstructives, to show that their oral mechanism is the same.

Of these thirty-seven articulations, twenty-four (twelve actions) are elements of English speech. One of these, however, (No. 12, *voice*)—the rough R—is used only for purposes of effect and imitative expression.

We shall now range the English articulations in the order of their formation; beginning with those that are formed farthest within the mouth, and proceeding outwards to the labial articulations.

ENGLISH ARTICULATIONS.

Breath.		Voice.	
Oral.		Oral.	Nasal.
¹ K.....		² G.....	³ NG
⁴ H(ew).....		⁵ Y.....	=
⁶ Sh.....		⁷ Zh.....	=
=.....		⁸ R (rough).....	=
=.....		⁹ R (smooth).....	=
=.....		¹⁰ L.....	=
¹¹ T.....		¹² D.....	¹³ N
¹⁴ S.....		¹⁵ Z.....	
¹⁶ Th(in).....		¹⁷ Th(en).....	=
¹⁸ F.....		¹⁹ V.....	=
²⁰ Wh.....		²¹ W.....	=
²² P.....		²³ B.....	²⁴ M

We have elsewhere shown (page 12) the defective way in which these twenty-four articulations are represented by our alphabet. The alphabet contains almost characters enough; for it has 21 letters to represent this class of elements: but of these, two—namely, C and Q—are altogether redundant; and two more—namely, J and X—are marks of combinations, and not simple elements; so that we have, in reality, only seventeen appropriate characters by which to write all our articulations. With what irregularity these letters are used in the notation of our language will be seen in a subsequent chapter.

The following extract is marked to show the primary distinction between BREATH and VOICE ARTICULATIONS. The articulations which have a GLOTTAL, as well as an ORAL audibility, are printed in *italics*. Those not so printed are breath articulations,—that is, they have an ORAL audibility *alone*. In reading this illustration, the voice should be given as purely and distinctly as possible.

Note.—R is not an articulation except when before a vowel; and, if the preceding vowel is long, the R has then *both its vowel and articulative effect*, as in vary,—in which case it is represented by a *capital* letter. The letter u, when sounded alphabetically, represents the articulation Y, and the vowel oo,—to denote which, it is printed in *capital*: after q, always, and, in a few cases, after other articulations, u has the power of w. The letters e and i, when before a vowel, have sometimes the power of Y,₉—instances are marked by *capitals*. The letter o in *one* represents wu,—to denote which, the o is made *capital*.

GREAT EFFECTS FROM LITTLE CAUSES.

Nothing created is great or little, except comparatively, and in relation to its effects, and the method of its operation. The quantity of caloric in the whole world, if it were expressed, and could be condensed by some Faraday or Thilorier on One scale of the most delicate of balances, would not make it kick the beam so sensibly as the thinnest breath of air, if at all; yet that latent heat is so magnificent in power, that certain local disturbances of its equilibrium are productive of earthquakes and volcanoes: and Newton used to boast, with that quiet pleasantry of illustration which was as characteristic of him as his sure induction, that, if he were the master of fire, he could pack the planet in a nut-shell. Electricity, too, is said to be imponderable; but the sudden restoration of the interrupted balance between such quantities of the subtle fluid as are contained in opposing clouds,—themselves so diminutive in comparison with the body of the earth,—is the cause of the thunder storm.

The very direction in which a power is applied, or in which a weight is allowed to operate, is so immensely more significant than the weight itself, that Archimedes, after having showered imponderable arrows of sunfire on the enemies of Syracuse, and burned up their vessels of war, wanted but a point to plant his lever, in order to move the world with his puny arm! What is the weight of water with which Watt clips thick iron, like paper, into shreds; and sends his huge leviathans, throbbing in their irresistible struggle, across the Atlantic, with all but the regularity of the freighted planets themselves! Are not a few pounds of

weight transformed into tons, by the mere disposition of them by Bramah, on the principle of the old hydrostatic paradox? Paradox! One had thought the day of paradoxes was over for ever now. Everything great is a paradox at first; because our own ignorance makes it strange.

Illustrations of the manifestations of great forces by little bodies may be drawn from the region of pure physics. Davy, fearlessly following the principle of electrical induction by contact, discovered that half-a-dozen square feet of the copper sheathing of the British fleet are rendered electro-negative by a zinc nail driven through the centre of the space, and are thereby protected from the corrosive action of the sea with its stores of oxygen, chlorine, and iodine, everywhere ready to be let loose upon metallic substances. Nay, Sir John Herschell finds that the relation to electricity of a mass of mercury is such, that it may be reversed by the admixture of an almost infinitesimal proportion of a body, such as potassium, in an opposite electrical condition. So impressed is he with this class of observations as to observe, "That such minute proportions of extraneous matter should be found capable of communicating sensible mechanical motions and properties, of a definite character, to the body they are mixed with, is perhaps One of the most extraordinary facts that has appeared in chemistry."

Everything that has been said about material forms, into which the breath of life has not been inspired, must be affirmed, and more urgently affirmed, of the living frame, with its fearful, though harmonious complication. The physician and his forces have to deal with a quivering epitome of all the species of susceptibility in creation, One kind reacting on another, so as to produce a combination of harmony so highly strung, that the prick of a pin shall grate upon every fibre, and a cooling odour, in a hot atmosphere, impart refreshment and delight to every nerve. According to the experiments of Leuchs, if the ten thousand two hundredth part of a grain of tartrate of mercury be diffused through the substance of a sweet pea, the beautiful germ of a graceful flowering herb, which lies

folded up within its horny pericarp, shall never come out and be expanded, though you inclose it in the softest mould, and solicit it by every art. Before Androclus will a lion, with a paltry thorn in his royal palm, crouch in his rock-built palace, and humbly crave deliverance from the insignificant prickle that has unstrung his fibrous frame. But man is a creature of such exquisite and manifold sensibility to the agency of even physical re-agents, that, when the compacted balance of all the parts is disturbed in any one way, and idiosyncrasy is produced, the feel of velvet produces nausea in some ; a professor of natural philosophy faints under a sprig of lavender ; an Erasmus cannot so much as taste fish without a fever ; a Cardinal Haüy de Cardonne swoons at the smell of a rose ; a Scaliger falls into convulsions at the sight of cresses ; and a Tycho Brahe trembles in the awful presence of a hare.—DR SAMUEL BROWN.

ELEMENTARY INSTRUCTION IN SPEECH.

It really seems strange that *speech*,—a power so common and so invaluable, a thing “in every body’s mouth,” should not have been taught to us elementarily ; and, in looking back over the pages of this chapter, very strange it certainly appears, that there should be such a phenomenon in cultivated society, as a person incapable of sounding an S, an L, an R, or any of the simple elements correctly : yet we have even public teachers—in almost every department of knowledge—exhibiting in their utterance such shameful incapacities, in great variety, and vitiating by their high example the taste and habits of extensive listening circles ; so that it is really thought no disgrace to be a burrer, a lisper, a mumblor, a drawler—to twang words i’ the nose, to scream, and roar, to foam, to squeak, to whine, to mouth, and otherwise so to abuse the glorious faculty of speech, that, with Shakspeare, we may say, it seems as if “some of Nature’s journeymen had made men, and not made them well,—they imitate humanity so abominably.”

The reason of the general ignorance of speech, from which such a state of things results, is, we are told, just the very commonness of the faculty, which seems to render the subject below scientific inquiry. But is it therefore unworthy of being understood ? Why then were not scientific men satisfied with *seeing* and *hearing*

on the same ground? Why did they seek to know *how* we see and hear? They have elaborated theories of optics—and look at the result! Wonderful mechanical adaptations of optical principles, before undreamt of, and which, otherwise, would never have been discovered. Might not an analogous result attend the philosophical investigation of the faculty of speech; and acoustic and articulative principles be developed, which would lead to mechanical inventions no less wonderful and useful than those in optics? A subject so little explored, and so open to operations, is, at least, full of *promise* to science.

In the ordinary mode of teaching children to read, the difficulties, necessarily attending our defective orthography, are fully laid in the learner's way, so as to make his task one of as much drudgery as possible. What is called *elementary* instruction is not such,—our children have no really elementary instruction *in speech*. They are taught the alphabet, such as it is; but they are not taught an alphabet of *sounds*. They are taught to *name* the letters; that is to say, they are taught to associate with the characters a set of *words*, by which they may in time become qualified to *speak of* the letters, but they are not taught those simple elementary sounds by which they might at once be enabled to *speak the letters*: so that the child has not the most distant idea of the real object of the characters he becomes familiar with. It never can enter into his mind that they stand for no more in speech than those puffs, and blows, and hisses, and other funny noises, which the youngest in the school could make perfectly, and would make with most delightful interest; this is all darkness to him:—and if, by some accidental coincidence between the name and power of a letter, a ray of light flash upon him, and he seek to trace it to the truth which shot it forth, he soon gives up the search in despair;—the light disappears at the first step from the chink which let it in—and he can see no way out of the *double-you, eye, ell, de, e, are, en, e, double-ess*, (wilderness) by which he finds himself surrounded.

The first sad period of his education at last over—he “knows his letters.” Unfortunately, however, he discovers that he is then hardly in the least advanced in the art of reading, but has a new task to learn, and a new vexation, in every new combination of letters. One thing, however, is done, beyond the mastery of the alphabetic names; he has learned to *learn* without *under-*

standing—to *know* without knowing *what*;—and he is therefore prepared to apply what he knows in any way he may be told, without inquiring, or caring to learn, the *how* and *why*. A foundation is laid for a mindless after-course. The school he either dislikes, or loves only for its opportunities of social mischief : till in due course he “finishes his education,” and leaves the school—with a certain amount of knowledge acquired by *dint* of preceptorial authority, but without having learned the pre-eminently important lesson—to teach himself—to love knowledge for its own sake—to have a “constant care to increase his store”—and to go on a scholar to the end of his days.

Fraught with consequences momentous as these, is, we believe, the false initiatory training of the alphabetic class.

An improved orthography would, no doubt, be a ready means of improving this state of matters,—and a very excellent system of letters has recently been introduced as an experiment ;—but we fear existing prejudices will be found too strong to admit of sufficient reformation in this way. A better use must be made of present materials.

The rational mode of teaching to read would surely be, to begin with the *mouth*, and teach it to *speak*;—to present, first, to the imitative aptitude of children the simple elemental *sounds* of language, and get them practically mastered orally, before endeavouring to teach the eye to recognise their arbitrary symbols. The *sounds* should be the first object of the teacher ; and their practice will be an amusement—not a task—to the children :—while, in learning them, they may be led on, almost insensibly, to a knowledge of the alphabetic symbols, and so by a most agreeable method, and in a very short time, gain all, and much more than all, that is now gained after laborious and protracted effort on the part both of teacher and pupil.

Distinct and graceful habits of speech, too, would thus be formed ; the mouth would be always in advance of the eye ; and so there would be an end to those abortive mouthings, and to that hesitancy and stammering which, in a greater or less degree, are common to all educational tyros now, and which do sometimes strike root into the muscular and nervous systems, and produce most pitiable objects in society.

A glance at the pages of English writers of past and present times will show that innovations in orthography are not to be

dreaded as *novelties* without precedent, and of doubtful consequence. Our language has been, in this respect, in a state of constant change; modes of spelling, and modes of pronunciation too, have had their seasons of fashion and of desuetude: and people have got on without perplexity amid their fluctuations, and have as readily adopted the novelties, and antiquated their antecedents, as they have changed the fashions of their garments. *Now*, there is less liability to change, and it is more difficult to effect alterations, on account of the numerous dictionaries which have given something like a standard to orthography. But even in these there have been changes, and every new lexicon registers some alterations. There is, therefore, no ground for a spirit of etymological conservatism, opposing improvements as destructive to long-instituted and time-honoured modes of spelling. Changes will take place, and the more the subject of speech is studied, the more rapid and easy will transitions become, till letters present a picture of sounds almost as simple as the sounds themselves.

An orthographic reformation is commonly deprecated by the educated, though none can deny that it would afford the readiest means of giving the blessings of education to the illiterate. The various objections urged against a change are all of them selfish considerations. They possess no weight in comparison with the great advantages which would result from the adoption of a mode of spelling correspondent to our actual utterance.

An ill-represented language is a hindrance to foreign communication; and this must lead to reformations, as international intercourse increases. The inconveniences of English orthography are peculiarly great. The language itself is difficult enough to foreigners; but its irregular orthography renders its correct use almost unattainable to those who are not

“Native here, and to the manner born.”

The object of the present work is not, however, to attempt a change in orthographic practice. We believe that a better acquaintance with the elementary simplicity of speech will in time work all necessary changes; and we therefore leave speculative reformations in the meantime, and confine ourselves to practical improvements in the use of present materials. We have endeavoured to frame from actual observation a complete scheme of the elements of speech—to show the true powers of our letters, and so to remedy in some degree those inconveniences which result

from ignorance superadded to the systematic absurdities which confessedly characterize our language, as it vainly struggles to preserve an etymological shadow in the Writing, when the substance has no longer an existence in the Speech.

QUANTITY.

DIFFERENT degrees of quantity may be recognised in the simple elements of speech, vowel and articulate, as well as in their syllabic and verbal combinations. Among the English VOWELS, singly uttered, we distinguish three degrees of quantity. The longest are those vowels which consist of two qualities of sound, viz.—DIPHTHONGS. They may be composed of either an open vowel taper-

3 1 7 1 7 13 10 1 12 13
ing into a closer, as a-e, ah-e, ah-oo, aw-e, o-oo,—heard in *ail*,
isle, *owl*, *oil*, *old*,—or of any monophthong-vowel flowing into the

8 1 8 4 8 7 8 9 8 10 8
open and peculiar sound *er*,—as e-er, eh-er, ah-er, uh-er, aw-er,
11 8 13 8

o-er, oo-er,—heard in *ear*, *air*, *are*, *urn*, *drawer*, *ore*, *poor*. These are all *diphthongs*; though only the 2nd, 3rd, and 4th of the first set are generally enumerated as such.*

The initial elements of all these diphthongs give LONG MONOPHTHONGS, which are the next in quantity to the diphthongs.—The

3 1 12 13 4 8 9 8 11 8
first sounds of a-e, o-oo, eh-er, uh-er, o-er, do not occur *separately* as long sounds in English : the first two do not occur separately at all.

The next and shortest class of vowels are those abrupt utterances of voice heard in *ill*, *ell*, *an*, *us*, *on*, *book*, &c., which are SHORT MONOPHTHONGS. There is not, as seems to be generally supposed, any degree of duration *essential* to either of the monophthong vowels. The longest may be pronounced as shortly as the regularly short sounds ; and any of the latter may be prolonged to the full quantity of the longest of the former class. Thus, if we endeavour to prolong the short monophthongs, or to stop abruptly the long ones, we shall discover that *eh*, *aw*, and *oo*, are essentially the same vowel formations as *e*(ll), *o*(n), *(b)oo*(k) ; and also

* In Smart's Dictionary, the last class of sounds is noticed in the scheme of vowels, under the separate head of "VOWELS WHICH TERMINATE IN GUTTURAL VIBRATION."

that *u(s)* is precisely the same sound as the initial element of the diphthong *ur*.

The monophthongs *e* and *ah* are never short in accented syllables in English; but that they can be shortened as readily as those which are sometimes long and sometimes short, will be evident from experiment. In Scotland their short sounds are often heard; they constitute, indeed, a main feature in the Scottish dialect. The 5th vowel *a(n)*, though always short in English, is often heard long in Scotland, as in the word *father*—pronounced ⁵*fā*-ther—and in many words which have the 6th and 7th sounds in England. Even in England, we sometimes hear a long form of the 5th vowel, and regularly in Ireland, in the words *aunt*, *chant*, &c., *pass*, *graft*, *laugh*, *bath*, &c. The correct vowel for the former words is *ah*,⁶ though the intermediate *a*, heard correctly in the latter words, is perhaps as often used by good speakers.

Among the ARTICULATIONS there are various degrees of quantity. The *vocal* articulations are essentially longer than the non-vocal, but in each class there are varieties. 1. The *Breath Obstructives* are the shortest;—2. The *Breath Continuous* elements are the next longer;—3. The *Shut Voice Articulations* (the shortest of the vocal elements) are the next;—4. The *Close, Continuous Voice Articulations* are longer still; and, 5. The *Open Continuous*, (or *Liquids*) are the longest simple articulations. Thus, there are five degrees of quantity among the articulations. The following is their arrangement:—

(1.) P, T, K.	|	(3.) B, D, G.
(2.) F, Th, S, Sh.	|	(4.) V, Th, Z, Zh.
(5.) L, M, N, ng.		

It will be observed, that we omit from this table W, Wh, Y, and R. The reason is, that these articulations do not occur after vowels, but only as initials in English; and all initial letters, whether voice or breath, are alike in quantity.

These differences of articulative quantity will be best observed by prefixing to each articulation the three classes of vowels. The short vowels will be found to have *degrees* of shortness, according to the kind of articulation they precede,—and the long monophthongs and diphthongs will also be found to be considerably affected in quantity by the succeeding articulation.—The follow-

ing Table shows each class of Articulations in combination with the Three Varieties of Vowel Quantity. To read over this table frequently will be a useful exercise both for the ear and the organs of speech. The whole of the combinations with each vowel, should be read consecutively—that is, the table should be read line by line, *across* all the columns,—that the ear may be enabled to trace the quantitative gradations.

SHORT MONOPHTHONG VOWELS IN COMBINATION WITH ARTICULATIONS OF THE									
1st Class.		2nd Class.		3rd Class.		4th Class.		5th Class.	
ip	it ik	ith is	ish	ib id	ig	iv	izh	il	im in
ep	et ek	eth es	esh	eb ed	eg	ev	ezh	el	em en
ap	at ak	ath as	ash	ab ad	ag	av	azh	al	am an
up	ut uk	uth us	ush	ub ud	ug	uv	uzh	ul	um un
op	ot ok	oth os	osh	ob od	og	ov	ozh	ol	om on
—	öot öök	—	öosh	—	—	—	—	öol	—
LONG MONOPHTHONG VOWELS IN COMBINATION WITH ARTICULATIONS OF THE									
1st Class.		2nd Class.		3rd Class.		4th Class.		5th Class.	
eep	eet eek	eeth ees	eesh	eeb eed	eeg	eev	eezh	eel	een
—	—	af as	—	—	—	—	—	—	—
—	—	alh	—	—	—	ahv	—	—	—
aup	aut auk	auth aus	aush	aub aud	aug	auv	auzh	aul	aun
bop	oot ook	ooth oos	oosh	oob ood	oog	oov	oozh	ool	oon
DIPHTHONG VOWELS IN COMBINATION WITH ARTICULATIONS OF THE									
1st Class.		2nd Class.		3rd Class.		4th Class.		5th Class.	
aip	aît aik	aîth ais	aîsh	aib aid	aig	aiv	aizh	aîl	aîm ain
arp	art ark	arth ars	arsh	arb arb	arg	arv	arzh	arl	arm arn
ipe	ite ik	—	ise	ibe ide	ig	ive	ize	ile	ime ine
oup	out owk	outh ous	—	oub oud	oug	ouv	ouz	oul	oun
irp	irt irk	irth irs	—	irb ird	irg	irv	irzh	irl	irm irn
urp	urt urk	urth urs	—	urb urd	urg	urv	urz	url	urn urn
oip	oit oik	oith ois	—	oib oid	oig	oiv	oiz	oil	oin
—	ourt ork	orth oarse	—	—	—	—	oarz	—	orn
orp	ort ork	orth ors	—	orb ord	org	orv	orz	—	orn
ope	ote oke	oath oce	—	obe ode	öd	ove	oze	ole	one

We have now shown the essential differences of quantity in the simple elements of speech. There are others which arise from the COMBINATION of LETTERS into SYLLABLES, and SYLLABLES into WORDS. And first—What is a syllable? We have no non-vocal syllables; *voice*, therefore, is the first requisite; and the syllabic voice may be either confined to one letter, or distributed among several letters. The *vowel* part of a syllable may consist of two elements,—forming either a *closing diphthong*, as *aye*, *owe*, *eye*, *hoy*, *how*, &c., or an *opening diphthong*, as *ear*, *air*, *ore*, *your*, &c. If such words as *fire*, *our*, &c., which contain three vowel elements,—a closing diphthong followed by the open sound ⁸*er*,—be considered monosyllables, then the vowel part of a syllable might be said to contain a triphthong; but, when these words are fully pronounced, they are undoubtedly dissyllables, and perfect rhymes to *higher*, *power*, &c., which are never reckoned monosyllabic words.

In colloquial speech, *fire*, *higher*, *our*, *power*, and all words of this formation, are frequently contracted into one syllabic impulse; but this is by a slurring of the vowels, so that the close elements

¹ *e* and ¹³*oo* are not formed at all; the first combination *ire* (7-1-8) is converted into *ah-air* (7-4-8) or (7-5-8); and the second combination *our* (7-13-8) is converted into *ah-ore* (7-11-8). From our account of the formation of these vowels (page 26), it will be found that the mouth undergoes very little increase or diminution of vowel-aperture in these combinations; and consequently they may be uttered with such smooth indefiniteness as to blend into one concrete utterance, and so form but a monosyllable. Indeed, the whole of the possible shadings of vowel-sound between *ah* and *e*, or *ah* and *oo*, or conversely, might, we conceive, be flowingly blended into a monosyllabic utterance; but no return from the closing progression to an opening one, or conversely, could take place without destroying the monosyllabic effect.*

* Dr Rush, in his excellent and undervalued work,—“The Philosophy of the Voice,” says, that “It is the *concrete* function of the voice which alone constitutes a syllable.” By the concrete function, is meant that *tapering* quality of all spoken sounds, as distinguished from the *even* tenor of the sounds of song. These tapering and even qualities, however, have reference, not to *vowel formation*, but to *musical pitch*. All speaking sounds thus *taper*, *acutely* or *gravely*,—while, in song, the sounds maintain, for a definite time, one musical note. The “unbroken concrete” may, however, be continued through more than one syllable:—for instance, in *toy-ing*, *joy-ous*, *pray-est*, *high-est*, *show-y*, &c. What, then, is it that syllables these words? Is it not the necessary *opening* of the sound for the last vowel, after the closing diphthong which precedes it?

We have said that the syllabic voice may be either confined to one letter, or distributed among several. Thus:—*Before and after the vowel* may be placed a *continuous vocal articulation*. Let us select, for an example, the vowel ³*ai*, to which let us add an *initial* and *final Liquid*;—thus, *l ai n*. This is still *one syllable*, and we may *prefix* and *affix* to it an *Obstructive*,—thus, *bl ai nd*. A *Continuous Voice Articulation* might still be added *before* and *after*—though we have not in English any initial continuous voice articulation followed by an obstructive:—this would give us the monosyllable *zbl ai ndzh*. An *Obstructive* might yet be added before and after this combination, without destroying the unity of the syllable,—thus, *dzblaindzhhd*. This barbarous-looking word is not so foreign to our language as at first sight it may appear. With the exception of the *initial dz*, the combination is a perfectly English one. We have the *final* combination complete in such words as *cringed, changed, bulged, &c.*

The organs *slide* from point to point in these clustered articulations, and there is no openness in the sounds. The open continuous elements (liquids), it will be observed, are immediately before and after the vowel. They could not be elsewhere without creating other syllables—because for them the voice has a vowel-openness and purity. Thus *l* and *n* often of themselves make syllables in English *utterance*,—though not in orthography,—as in *middle, bidden, bible, even, fasten, thistle, &c.**

The liquid *l* may be prefixed to either of the other liquids in the same syllable. Thus we still write *ln* and *lm*, though we no longer pronounce the former, and only in a few words the latter; but neither of the other liquids (which are nasals) can be uttered before *l* in one syllable. The reason is, that the nasals *shut the mouth*, and are, therefore, before *l*, which opens a free oral passage, the same as the obstructives B, D, G. We might then insert *l* before the *n* in the illustrative word we have given, and so

* Our orthographic practice refuses to acknowledge any syllable that has not a vowel letter; so when we *write* a vowel with the liquid, as in these words, the syllabic effect of the liquid is not disputed; but if, as in *spasm, rhythm, &c.* we write no vowel, then, though the syllabic sound is the very same, we do not acknowledge the syllable. We grant that *listen* = *lis-n* is a dissyllable; but, with strange—ignorant—inconsistency, exclude *rhythm* from the same class, and call it a monosyllable. Either they are both monosyllables or both dissyllables, for their elements of sound are, letter for letter, of the same class.

present, as a *monosyllabic combination*, no fewer than five articulations after a vowel—*dzblaindzhd*.

No *voiceless* articulations could be introduced among these vocal letters without cutting up the combination into as many syllables; nor could any voice-letter be inserted in a combination of breath-articulations without creating for every voice-articulation so added, a new syllable. Thus the letters *spsflinktsths*, in this arrangement, constitute a *monosyllable*; but separate the vocal articulations from the vowel, and insert them among the articulations, and the same letters will constitute a *trissyllable*;—thus, *splsfktnsths*. Both these words are capable of distinct articulation; but it may cost the reader a little practice before he is able to enounce them with fluency.

The following are all the articulative combinations which occur initial in English syllables.

bw as in buoy	gl as in glass	sl as in slave
by ... beauty	gr ... great	sm ... smile
bl ... blade	kw ... queen	sn ... snow
br ... bride	ky ... cue	sf ... sphere
py ... pew	kl ... cleave	sp ... spire
pl ... place	kr ... crime	st ... steam
pr ... price	my ... muse	sk ... sky
dy ... due	ny ... neuter	spl ... spleen
dw ... dwarf	fy ... few	spr ... spring
dr ... draw	fl ... flight	spy ... spume
dzh ... jew	fr ... fright	str ... straw
ty ... tune	vy ... view	sty ... stew
tw ... twelve	thw ... thwart	skr ... scream
tr ... try	thy ... thew	skw ... squint
tsh ... chair	thr ... three	sky ... skew
gw ... guelph	sw ... sway	shr ... shrine
gy ... gewgaw	sy ... sue	

In the table at page 63, our main object was to show the effect of the articulations on the *vowel* quantities. The following table of the *Articulative Combinations* which are *Final* in English syllables, will show the numerous degrees of Syllabic Quantity which arise entirely from these constituents.

Quantity is generally considered to have reference to Vowels only; but if it is intended to mean the duration of the enunciation process, it must include Articulations also. The practice of the following table will be found extremely useful in giving distinctness and fluency of articulation. The test of correctness is, —HEAR EVERY LETTER.

The *Liquids*,—or, as their functions in syllables would rather require them to be called, *transparent letters*,—before a single final articulation, give the next degree of quantity greater than that of the single articulation: *double articulations* are the next longer; then *liquids before double articulations*; then *treble articulations*; next *liquids before treble articulations*, and so on. But as the articulations are not all of the same duration, their combinations present a great many slighter differences of quantity. The Liquids are so thin a veil before Breath Articulations that they hardly for an instant intercept our view of the adjoining letter;—before Voice Articulations they become more massive, and two *liquids* are the *longest double articulations* in the language.

Let the student prefix a vowel to the combinations in the following tables—long or short, but the same vowel throughout—and let him read them in the order in which we have arranged them, and he will be able to trace the nice gradations which connect by no less than *twenty-one steps*, the English extremes of *voiceless combinations*—*sick* and *sixths*; and by *eighteen*, the *vocal combinations* in *hid* and *hinged*.

TERMINATIONAL SYLLABIC COMBINATIONS OF BREATH ARTICULATIONS.

Note.—The letter C, signifies CONTINUOUS; [(Cl.) *close*; (Op.) *open*;] and O, OBSTRUCTIVE,—referring to our classification of the Articulations at page 11.

Single Articulation.	{	1. O.	p, t, k.	as in step, shape, fit, site, ark, black, &c.
		2. C.	f, th, s, sh,	... if, laugh, path, both, miss, gas, wash, &c.
Liquid & Single Articulation.	{	3. O.	{ lp, lt, lk, nt, mp, mt, ngk,	... help, felt, wilt, milk, elk, tent, aunt, lamp, jump, dreamt, tempt, ink, &c.
		4. C.	{ lf, ls, lth, lsh, nth, ns, mf, ngth,	... self, gulf, golf, health, wealth, else, pulse, Welsh, ninth, plinth, once, dance, nymph, strength, length, &c.
Double Articulations.	{	5. O.	pt, kt,	... apt, leaped, tripped, act, walked, &c.
		6. O. and C.	{ ps, pth, ts, tth, tsh, ks,	... steps, whips, depth, boats, feats, eighth, watch, search, ox, axe, backs, corks, &c.
		7. C. and O.	{ ft, sp, st, sk,	... left, puffed, wasp, fast, guessed, ask, frisk, &c.
		8. C.	fs, fth, ths,	... safes, life's, fifth, death's, broths, coughs, &c.

Liquid and Double Articulations.	{	9. O.	{ lpt, lkt, mpt, <i>as in</i> gulped, milked, stamped, inked, banked, ngkt, succinct, &c.
		10. O. and C.	{ lps, lts, ltsh. ... Alps, whelps, bolts, waltz, belch, milch, lks, nts, ntsh, bulks, silks, prints, chants, French, inch, mps, mts, imps, romps, tempts, shrinks, thanks, &c. ngks,
		11. C. and O.	{ lft, lst, ... ingulfed, fail'st, tell'st, against, nst, mst, mean'st, feign'st, dream'st, com'st, ngst, sing'st, bring'st, &c.
		12. C.	{ lfs, lths, nth, ... gulfs, sylphs, healths, tenths, plinths, mfs, ngths, nymphs, lengths, &c.
Treble Articulations.	{	13. Dble. O. and C.	{ pts, kts, ... adepts, Copts, acts, sects, expect's, &c.
		14. O. C. and O.	{ pst, tst, tsht, ... shap'st, hop'st, sat'st, got'st, patched, kst, broached, look'st, next, &c.
		15. O. & Dble. C.	{ tths, ... eighths.
		16. C. O. and C.	{ fts, sps, sts, ... efts, thefts, asps, costs, wastes, asks, desks, sks, husks, &c.
		17. C.	{ fths, ... fifths.
Liquid & Treble Articulations.	{	18. O. C. and O.	{ lpst, ltst, ltsht, ... help'st, halt'st, filched, milk'st, lkst, ntst, ntsht, want'st, hint'st, blenched, mpst, mtst, flinched, limp'st, attempt'st, ngkst, think'st, drank'st, &c.
		19. C.	{ lfths, ... twelfths.
Quadruple Articulations.	{	20. O. C. O. & C.	{ ksts, ... texts.
		21. O. and Trbl. C.	{ ksths, ... sixths.
TERMINATIONAL SYLLABIC COMBINATIONS OF VOICE ARTICULATIONS.			
Single Articulation.	{	1. O.	{ b, d, g, ... <i>as in</i> babe, mob, bad, trade, egg, plague, &c.
		C.	{ 2.Cl. { v, th, z, zh, ... leave, of, with, bathe, ease, as, buzz, rouge, &c.
			{ 3.Op. { l, m, n, ng, ... ail, ell, isle, am, hymn, on, sing, tongue, &c.
Liquid & Single Articulation.	{	4. O.	{ lb, ld, mb, md, ... alb, bulb, old, willed, build, rhomb, hemmed, and, finned, hanged, bunged, &c. nd, ngd,
		5. C.	{ lv, lz, mz, nz, ... delve, evolve, ells, palls, aims, comes, ngz, bronze, ens, longs, pangs, &c.

Double Articulations.	6 O.	bd, gd,	as in	ribbed, stabbed, begged, wiggled, &c.
	7. O.	{ bz, dz, dzh,	...	cabs, tubs, adze, heads, odds, edge, budge,
	and C.	{ gz,	...	eggs, lags, &c.
	8. C.	{ vd, thd, zd,	...	saved, lived, seethed, writhed, grazed, used,
	and O.	{ zhd,	...	rouged, &c.
Liquid and Double Articulations.	9. Cl.	{ vz, thz,	...	graves, loaves, withes, bathes, &c.
	10. Op.	{ lm,	...	helm, film, culm, &c.
	11. O.	lbd,	...	bulbed.
	12. O.	{ lbz, ldz, ldzh,	...	bulbs, folds, builds, bilge, rhumbs, lands,
	and C.	{ mbz, ndz, ndzh,	...	finds, fringe, change, &c.
Treble Articulations.	13. C. & O.	lvd, nzd.	...	delved, involved, bronzed, &c.
	14. C. (cl.)	lvz,	...	shelves, wolves, &c.
	15. C. (op.)	{	...	
	& O.	{ lmd,	...	helmed, overwhelmed, &c.
	16. C. (op.)	{	...	
Liquid and Treble Articles.	& C. (cl.)	{ lmz,	...	films, elms, &c.
	17. O.	{ dzhd,	...	judged, besieged, &c.
	C. & O.	{	...	
	16. O.	{ ldzhd,	...	bilged, &c.
	C. & O.	{ ndzhd,	...	changed, hinged, &c.

MIXED ARTICULATIONS.

From what we have said (page 65) on the component elements of syllables, it will be evident that voice articulations cannot follow breath ones in the same syllable, but that breath articulations may follow vocal ones. The following mixed combinations (besides the Liquids already given in the first part of this table) are all that occur in English.

1 dth,	as in	width, breadth.
2 bst, dst, gst,	...	brib'st, bidd'st, midst, hugg'st, &c.
3 vst, thst,	...	wav'st, striv'st, sooth'st, &c.
4 ldst,	...	hold'st, &c.
5 lvst,	...	delv'st, &c.

A further variety of syllabic quantities arises from the COMBINATION OF SYLLABLES INTO WORDS.

An accented syllable—whatever its constituent elements—followed by one unaccented, is shorter than a monosyllable containing the same elements; followed by two unaccented syllables, it is still shorter; by three, shorter still; and so on, it decreases in quantity, as its terminational unaccented syllables increase in number. Thus, *lit*, *litter*, *literal*, *literally*. If we repeat the monosyllable in its ordinary degree of time, we shall find that we can pronounce the dissyllable, trissyllable, or quadrisyllable in the same time. This may be well tested by accompanying the accent by a beat of the hand.

It is further to be observed, that the accented syllable is longer when the syllable next to it begins with an articulation, than when it begins with a vowel. A comparison of *love*, *lovely*, *loveliness*, with *love*, *loving*, *lovingly*, will manifest this. Subjoined are a few instances of each vowel before the different classes of articulations, followed by one, two, and three unaccented syllables.

Instances of the first three classes are shown with both vowels and articulations following the accent.

SHORT MONOPHTHONGS.

cit	{ city	citizen	citizenship
	{ citron	situate	situated
pet	{ petty	petticoat	petticoated
	{ petrel	petrify	petrifying
hap	{ happy	happiness	appetency
	{ haply	haplessness	
but	{ butter	buttery	butteriness
	{ buttress	butlership	
mock	{ mocking	mockingly	mockableness
	{ doctrine	doctrinal	doctrinally
book	{ bookish	bookishness	
	{ bookless	bookseller	
fish	{ fishes	fishery	missionary
	{ fishpond	fishmonger	
bless	{ blessing	blessedness	necessary
	{ destine	destinate	
ass	{ acid	asinine	asinary
	{ aspect	asperate	
stuff	{ suffer	sufferer	sufferingly
	{ suffrage	suffragan	suffragator
froth	{ frothy	frothily	
	{ clothwork	clothmerchant	
bush	{ bushel	bushelage	
	{ bushman	bushranger	

rib	{ ribbon	liberty	liberally
	{ tribune	tribuneship	tributary
ebb	{ ebbing	ebony	
	{ febrile	febrifuge	February
mad	{ madam	madefy	
	{ madman	madrigal	magistracy
mud	{ muddy	muddiness	
	{ bloodless	bloodlessly	
dog	{ dogger	doggerel	
	{ dogma	dogmatize	dogmatiser
wood	{ woody	woodiness	woodoffering
	{ woodland	woodpecker	
with	with	withering	witheringly
live	livid	lividness	liveryman
says	resin	resinous	
as	azote	azimuth	
love	loving	lovingly	
—	bother	bothering	botheringly
fin	finish	finical	finically
cell	cellar	celery	celibacy
ham	hammer	amity	amicably
cull	cullis	colander	
long	longing	longingly	
full	fuller	fullery	

LONG MONOPHTHONGS.

sleep	sleepy	sleepiness	
mast	master	mastery	masterliness
naught	naughty	naughtiness	
flute	mucus	muculent	
leaf	leafy	leafiness	
laugh	laughing	laughingly	
—	author	authorize	authorizer
luce	lucid	lucidness	
greed	greedy	greedily	
daub	dauber	daubery	
fugue	fuguist	fugleman	
ease	easy	easiness	
pause	pausing	plausible	plausibleness
soothe	soothing	soothingly	
—	leisure	leisurely	leisurable
feel	feeling	feelingly	
dream	dreamy	dreamily	
brawn	brawny	brawnily	
room	roomy	roominess	

DIPHTHONGS.

cape	caper	capering	caperingly
part	partage	partible	partitively
cirque	circle	circumstance	circumflexes

carp	carpet	carpenter	
lurk	lurker	lurking-place	
short	shorten	hortative	hortatory
pork	porker	porkeater	
oak	oaken	oakapple	
might	mighty	mightiness	
doit	loiter	loiterer	loiteringly
doubt	doubter	doubtingly	
race	racy	raciness	
marsh	marshal	marshalling	
earth	earthly	earthiness	
curse	cursing	cursorily	cursorily
corse	corset	sorcery	
—	portion	portionist	
oaf	oafish	oafishness	
rife	rifle	rifleman	
house	household	householder	
hoist	oyster	boisterous	boisterously
babe	baby	babyhood	ablebodied
hard	hardy	hardihood	
herb	herbage	herbalist	
word	murder	murderous	murderously
orb	orbit	orbitude	
board	boarder	boarding-school	
rogue	roguish	roguery	
—	tiger	tiger-shell	
void	voidance	voidable	
proud	prouder	powdery	
save	savour	savoury	savouriness
air	airy	airiness	
large	largess	argentine	
serve	service	servitude	serviceable
urge	urgent	urgently	
gorge	gorgeous	gorgeously	
forge	forger	forgery	
rose	rosy	rosary	
tithe	tithing	tithable	
mouth (v.)	mouthier	mouthingly	
noise	noisy	noisiness	
tail	tailor	tailoring	
arm	army	armament	
firm	firman	firmament	
turn	turner	turnery	
morn	morning	ornament	
mourn	mourning	mourningly	
soul	solar	drollery	
own	owner	ownership	
isle	island	islander	
join	joiner	joinery	
frown	frowning	frowningly	

We have now shown the differences of quantity *essential* in the separate elements of speech ; and the quantitative influence of Articulations on Vowels, and of Unaccented on Accented Syllables. The influence of another vowel immediately succeeding the accented one, as in *theatre, drawing, &c.*, remains to be noticed. If we compare any words of this class with others which have the shortest articulation interposed between the vowels,—as,

seeing,	fluid,	sawest,
seated,	fluted,	soughtest,

we shall find, that while the words in the first line *allow* of greater duration on the accented vowel (when under emphasis) than those in the second, yet in their ordinary pronunciation, the vowels *are shorter* in the first than in the second class of words. The judge of this is of course *the ear* ; to it, in confirmation of our assertion, we appeal.

In order to test this fairly, however, it will be necessary to compare the words—not separately, but in a sentence, that they may have their ordinary colloquial quantity ; for as the words of the first class more easily *bear* an increased quantity than those of the second, they would be very liable to receive an unconscious addition in separate comparison. Test them in the following sentences :—

Seeing you seated here, I came to you.

Lucky fellow ! thou *sawest* that for which thou *soughtest* not.

That *fluted* glass looks very like a streaming *fluid*.

As a general principle, then, we should say, that accented monophthong vowels preceding another vowel, are shorter than when they are before any articulation. Not so, however, *diphthongal* vowels,—as in *grey-ish, joy-ous, flow-ing, &c.*, these, when fully pronounced, are as long before a vowel as before a voice-articulation.

In the preceding Quantitative Tables we have shown the nature and extent of our Articulative Combinations. To complete the view of English Elementary Compounds, we shall now exhibit an arrangement of our

VOWEL COMBINATIONS.

The English language is usually supposed to be more deficient of vowel combinations than it really is. Examination may show

that it has more vowel quality than it generally gets credit for. It certainly has a great proportion of articulations, and long—because final—*clusters* of these elements; but they give it a strength and dignity in utterance, for which euphonious vowel-smoothness would but ill compensate. The apparent scarcity of vowels, however, arises in great part from the rude way in which these soft elements are slurred, and curtailed of their “fair proportion” by our speakers. Let them be fully given, with all their tapering qualities, and softly blending in their combinations, without careless elisions and clippings, and the English Tongue will be found to possess as much of vowel-euphony as is consistent with the masculine character of its utterance.

We have collected a few instances of our Vowel-Combinations, —accented and unaccented,—which we commend to the student’s tasteful practice. The perfect enunciation of these combinations, without either of the sounds being impaired in quality, is one of the neatest acts of speech, and a sure criterion of the cultivation of a reader.

Vowels	1-1. Caries, congeries, minutæ, periæci, pre-elect, sanies, series.
...	1-2. Being, seeing, zeine, deity, theism, deism, cuneiform, deicide, corporeity, nereid, howbeit, seity, spontaneity, velleity, reiterate, atheist.
...	1-3. Create, creator, reagent, enunciation, verbiage, ideate, permeate, affiliation, lineage, depreciate, initiate, excoriate, foliage, malleate, muriate, obviate, recreate, satiate.
...	1-4. Re-echo, arietta, Vienna, acquiesce, oriental, pre-eminent, siesta, ambient, requiem, inscience, orient, lenient.
...	1-5. Ideal, pæan, Sabeian, pharisean, react, zodiac, myriad, pancreas, lineal, dealbate, meander, genealogy, adamantean, alias, encomiast, bronchial, burial, cardialgy, caveat, anteact.
...	1-6. Agreeable, screable, cochleary, theatre, aviary, zea, diarrhæa, dulia, mania, dyspnœa, malleable, nausea, scoria, trachea.
...	1-7. Dearticulate, pianist, linear.
...	1-8. Near, bier, deer, appear, cheerful, afeard, veneer, barrier, moneyer, courier, glacier, rapier.
...	1-9. Theurgy, lyceum, mausoleum, museum, idiot, idiom, curious, permeous, cupreous, axiom, amphibious, calcareous, carneous, furious, geranium, igneous.
...	1-10. Deaurate, geology, æolipile, areotic, areometer, ebriosity, curiosity, georgic, geotic, heliolatry, meteoric, periodical, teleology, deobstruct, junior, senior, meteor.

- Vowels 1-12. Leo, peony, zeolite, pleonasm, graveolent, deodand, geode, scagliola, embryo, neoteric, helioscope, aposiopesis, ratio, seraglio, urceolate.
- ... 1-7-1. Radii, Agnus-Dei.
- ... 1-10-1. Helioid, cardioid.
- ... 1-12-1. Vitreo-electric.

The third element, it will be remembered, is a diphthongal sound. Its finishing quality of *e*, or before very open vowels of *i*, must in all cases be heard,—often with extreme delicacy of shading; but the total omission of it is un-English.

- Vowels 3-1. Aerial, phaeton.
- ... 3-2. Playing, grayish, laity, mosaic, trochaic, hebraic, clayey, judaical, hebraist, archaism, judaism.
- ... 3-4. Obeyest, weigheth, prayest.
- ... 3-5. Naiad, abeyance, conveyance.
- ... 3-6. Affraiable, weighable.
- ... 3-8. Weigher, player, gayer, delayer.
- ... 3-10. Aorta, archaiology, chaos, chaotic.
- ... 3-11. Aorist.
- ... 3-12. Aonian, kaolin.
- ... 3-7-1. Grey-eyed, hebraize, judaize.

The 4th English vowel occurs initial in but one combination, —4-8, as in *air*, *heir*, *ere*, *prayer*, *care*. &c.

Note.—In Scotland, a diphthong compounded of 4-1 or 4-2, is commonly heard instead of 7-1, in *my*, *buy*, *sigh*, &c.

The 5th vowel (an) with the 12th or 13th, is often heard among English speakers, instead of the more open vowel which correctly forms the first sound of the diphthong *ou*. Thus, *bough*, *thou*, *how*, &c. are pronounced with 5-13, bǎ-oo, thǎ-oo, &c. There is a mincing effect of affectation in this peculiarity.

- Vowels 7-1. Buy, try, sigh, I, fye, lie.
- ... 7-13. How, noun, drought.
- ... 7-1-1. Hyena, hyemal, empyema, trieterical, syenite, dietetic, diesis quietus, striæ.
- ... 7-1-2. Buying, sighing, dying, trying, thyine, skyey, shyish.
- ... 7-1-4. Buyest, dieth, science, quiescent, diæresis, scientific, lien, client (variety, quiet, notoriety, piety, propriety, ubiety.)

Note.—The words within brackets are often—if not generally—pronounced 7-1-2. In Scotland, they are contracted into 7-1, and pronounced *pah-ecty*, *varah-ecty*, &c.

- Vowels 7-1-5. Diameter, iambus, dialogist, eyas, sciatica, biangulous, bias, sialogogue, alliance, phial, elegiac, sciagraphy, trial.
- ... 7-1-6. Via, viaduct, diapason, pianet, friable, striature, siriasis.
- ... 7-1-8. Fire, crier, dyer, trierarch, dire, briery, fiery.
- ... 7-1-9. Orion, lion, pious, triumph, scion, iron, triumphal, diurnal.
- ... 7-1-10. Ionic, triobolar, myology, scioptic, dioptries, diorthosis, prior.
- ... 7-1-12. Iodine, violent, trio, sciolist, pioneer, myopy, bryony, inviolable, diocese, violin, meionite, meiosis.
- ... 7-13-1. Advowee.
- ... 7-13-2. Ploughing, allowing, vowing.
- ... 7-13-4. Allowest, voweth, vowel, bowel, rowel, towel.
- ... 7-13-5. Allowance, avowal.
- ... 7-13-8. Our, power, shower, dowery, hour-glass, towering.
- ... 7-1-7-1. Dry-eyed.
- ... 10-1. Boy, oil, noise, adroit, conoidical, avoid, soil, alloyed, join, point.
- ... 10-2. Sawing, pawing, drawing, flawy, gnawing, rawish, thawing, moiety.
- ... 10-4. Drawest, gnaweth, sawest.
- ... 10-5. Withdrawal.
- ... 10-8. Drawer, rawer, war.
- ... 10-1-2. Boyish, enjoying, annoying, toying, coyish, cloying.
- ... 10-1-3. Voyage.
- ... 10-1-4. Destroyest, joyeth, employest, annoyeth.
- ... 10-1-5. Buoyance, annoyance, royal, royalty.
- ... 10-1-8. Employer, alloyer, coyer.

The 12th vowel, like the 3rd, is diphthongal. With less or more distinctness its compound quality should be heard in every combination in careful reading. Colloquially, however,—and especially before very open vowels,—the more open and simple ¹¹o is used instead of ¹²o-oo. Care must be taken that *the lips* do not too much modify the 12th vowel, or there will be a tendency to produce the articulation *w*, instead of the vowel *oo*, before another vowel.

- Vowels 12-1. Coeval, proemial, orthoepist.
- ... 12-2. Stoic, owing, doughy, coincidence, poet, poetry, heroine.
- ... 12-3. Boation, acroamatical.
- ... 12-4. Owest, knoweth, proem, poetical, aloetics, coheir, efficacy, soever.
- ... 12-5. Coagulate, coadjutor, coagment, coaduniton, salsoacid, retroaction.

- Vowels 12-6. Oasis, zedoary, proa, boa, coacervate.
 ... 12-7. Coaret, coarctation.
 ... 12-8. Coerce, lower, mower, borrower.
 ... 12-10. Co-operate, zoology, zoography, co-ordinate, co-optation.
 ... 12-12. Zoolite, zoophyte.
 ... 12-7-1. Polychroite.
 ... 13-2. Bruit, wooing, truism, druid, fluid, dewy, ruin, fortuitous, impuissance, puissant, assiduity, pituitary, comminuable, jesuit, jesuitical.
 ... 13-3. Sinate.
 ... 13-4. Cruel, fluent, duel, incruental, inuendo, circumfluence, affluent, minuet.
 ... 13-5. Pursuant, renewal, truant, accentual, casual, manual, mutual.
 ... 13-6. Suable, pursuable, estuary, mantua, mulctuary.
 ... 13-8. Brewer, tour, your, cure, poor-house, moorish, reviewer, durable, mure, lure, surely.
 ... 13-9. Sinuous, innocuous, assiduous, vacuum, fatuous.
 ... 13-10. Fluor, sinuosity, impetuosity.
 ... 13-12. Actuose.
 ... 13-7-1. Pituite.

PART SECOND.

DICTIONARY OF ENGLISH SOUNDS.

SECTION FIRST—VOWELS.

IN the former part of this work, we have developed the theory of Vowel and Articulate Formations. We shall now proceed to make some Practical Observations on each of the elements of English Speech, and to furnish a series of Exercises, in the practice of which the student will find the certain means of his improvement, whether in Distinctness of Articulation, the Anglicising of Provincial Characteristics, or the Removing of Individual Faults of Utterance.

The arrangement of the Vowel Exercises is as follows :—

First, Words are given, containing the sound under consideration in *unaccented* syllables : the unaccented vowels are *printed in italics*.

Note.—The exact sounds of the vowels should be heard as distinctly in their shortest forms, as in the longest. The perfect preservation of the characteristic sounds of the vowels in *unaccented* syllables furnishes the most unmistakeable evidence of a cultivated pronunciation.

Secondly, Words in which the sound is *accented* ; I. Before a Vowel ; II. Before Breath Articulations, or Liquids followed by Breath Articulations ; III. Before Voice Articulations followed by a Vowel ; IV. Before Double or Final Voice Articulations ; V. Final.

Thirdly, Words which are distinguished *by the sound* from other words, with which, in careless utterance, they are liable to be confounded.

Fourthly, Words of identical sound, but various orthography.

The following Table of English Monophthongs and Diphthongs, shows the order in which we shall treat of the Vowels, and arrange the Exercises on each.

No. Vowel.		
I.	1,	as in <i>educe, element, exuviae, sheepfold, beamless, bee.</i>
II.	2,	... <i>impose, verily, differ, dimness.</i>
III.	3,	... <i>agate, acre, ague, gay.</i>
IV.	4, {	(short,) ... <i>embrace, empty, embers.</i>
		(long,) ... <i>erewhile, ere.</i>
V.	5,	... <i>admire, action, admiral.</i>
VI.	6,	... <i>arouse, academic, sofa, master, baths.</i>
VII.	7,	... <i>partake, partial, pardon, papa.</i>
VIII.	7-1,	... <i>idea, lightly, mindful, sky.</i>
IX.	7-13,	... <i>however, doubtful, loudly, how.</i>
X.	8,	... <i>herbaceous, martyr, certain, thirdly, sir.</i>
XI.	9, {	(short,) ... <i>supply, cutler, cudgel.</i>
		(long,) ... <i>curtail, curtain, curdle.</i>
XII.	10, {	(short,) ... <i>obtain, donkey, dogma.</i>
		(long,) ... <i>austere, auction, auburn, awe.</i>
XIII.	10-1,	... <i>boisterous, boiled, boy.</i>
XIV.	11,	... <i>portray, porter, boarder, adore.</i>
XV.	12,	... <i>omit, disobey, also, motion, moulding, mow.</i>
XVI.	13, {	(short,) ... <i>footman, should.</i>
		(long,) ... <i>utility, ague, bootlace, shooed.</i>

FIRST VOWEL.

OBSERVATIONS.—This is the Alphabetic sound of E in English, and of I in the French and other continental tongues. It is the *closest* of the *Lingual* Vowels. In its formation, the tongue rises convexly within the arch of the palate, and presses laterally against the palate and back-teeth, leaving only a very narrow aperture for the voice, between the middle of the tongue and palate.

A very common fault in the formation of this vowel consists in the depression of the *point of the tongue* to the *lower teeth*—a position which, besides being injurious to the quality of the vowel, is unfavourable to the action of the tongue for many of the Articulations. The tongue must be *kept back*, and its point directed horizontally, to guide the sound out of the mouth without striking the teeth. The teeth must, of course, be sufficiently apart: they should, for no vowel, have a less opening than a quarter or a third of an inch.

Many persons fail to pronounce this vowel with purity, when it is under emphasis, especially when final: as in "to be or not to be," "me miserable," "they shall be free," "to sleep, perchance to dream." The breath is heard rustling *in the mouth*, from too close organic approximation. To correct this, pronounce words ending with *e*, and *dwell on the vowel* for some time, observing that the tongue is kept perfectly still until the sound be finished in the glottis.

In Scotland this vowel is generally *deficient in openness* and *quantity*: the *e* in *meet*, *mean*, &c., being sounded almost as abruptly as that in *mechanic*. In many cases, the 3rd vowel, but very short, and without the English diphthongal termination, is substituted for the 1st; thus *meal*, *steal*, *deal*, &c., are pronounced *māle*, *sāle*, *dāle*, &c. This peculiarity seems to be almost confined to words spelled with *ea*.

A similar exchange of vowels takes place in Ireland; but such words as *sweet*, *chief*, *scheme*, &c., where the sound is variously represented, partake of the peculiarity. The Irish sound is more open and prolonged than the Scotch; and its vocality is less pure, being mixed with the articulative Aspiration which is characteristic of the Irish dialect.

EXERCISES.

Note.—Vowel 1, is seldom exactly sounded in an unaccented syllable immediately *after the accent*, as in *appetite*, *antitheses*, *penetrate*, &c. In such cases it is very liable to take the more open and easier form of the 2nd Vowel. *Before the accent*, however, as in *edition*, *beseech*, *precocious*, *return*, &c., the 1st formation must always be carefully preserved.

Unaccented.—*aberuncate*, *acetate*, *adequate*, *ætites*, *aggelation*, *aggregate*, *algebra*, *alias*, *allegory*, *ambergris*, *ambient*, *anemometer*, *anhelation*, *antelope*, *antemetec*, *antennæ*, *antipodes*, *apprehend*, *arian*, *assuetude*, *atheist*, *aviary*, *axiom*; *because*, *before*, *behold*, *below*, *beneath*, *beseech*, *bereft*, *between*, *beware*, *beyond*; *create*, *credulity*; *dealbate*, *deaurate*, *debar*, *December*, *decision*, *defunct*, *dehort*, *deintegrate*, *delay*, *demand*, *demy*, *deoxydate*, *deposit*, *derision*, *descend*, *detaim*, *develop*; *ebriety*, *eclipse*, *edition*, *elastic*, *elicit*, *emaciate*, *emit*, *enervate*, *enough*, *æolic*, *æolian*, *epistle*, *equator*, *erect*, *espouse*, *evade*, *event*, *expiate*, *exuviæ*; *fecundity*, *felicity*; *generic*, *geotic*, *geology*; *hereditary*, *heroic*; *lethargic*, *levant*; *meander*, *mechanic*, *memento*, *meretricious*, *metropolis*; *necessity*, *nefarious*, *negation*, *neology*; *orient*, *obsequies*; *peculiar*, *pedantic*, *penult*, *pepastic*,

preamble, precede, precipitate, precocious, predict, prefer, pre-eminent, prehensile, preliminary, premium, pronunciation, pre-occupy, prepare, prerogative, prescind, preserve, pretend, prevail; react, reality, rebellion, receive, recover, redundant, regard, rehearse, reiterate, rejoice, relapse, religion, remember, remonstrate, renew, renown, repair, reprehend, republic, request, research, resolve, resource, result, retail, return, revere, revisit, reward, rhetorical; secession, secrete, secure, sedate, select, senescence, setaceous, severity, stereotype; temerity, terreous, theatrical, theocracy, tremendous; vegetate, vehement, velocity, veranda; zetetic.

Note.—R, after long vowels, has the sound of the 8th vowel, (as in *sir*). Its combination with ¹e will therefore give the diphthong 1-8. The omission of the 8th vowel from such words as *ear*, *here*, *cheer*, &c. is a Scotticism. There is, besides, a harshness in the junction of ¹e with the articulative effect of R, which is gracefully avoided by the interposition of the open element which is always heard in English.

Care must be taken to avoid the intervention of any similar sound between ¹e and L or N: the habit of inserting another vowel in this situation prevails in Scotland; but these articulations must be directly joined to the simple and unchanged vowel.

Accented.—I. Adhere, aerial, albeit, apotheosis, appear, aureola, eneid, idea, cheerful, unreal, really, sphere, weary, fierce, pierce, shire, zero, we're, pier, rear, bier.

II. Reaf, chief, leaf, belief; eke, apeak, unique, seek, speaker, pique, weakness; steeple, deep, people, keeper, heap, weep; antœci, apiece, auxecis, east, easter, exegesis, obese, fleece, priesthood, police, pelisse, increase; accretion, appreciate, specious; acetous, excrete, feature, meetness, sweet, treaty, conceit, seat, veto; appeach, beech, preacher, leeches, teaching; ethiop, ether, heath, wreath, teeth.

III. Absternious, adhesion, leisure, seizure, ægis, alleviate, amphisbœna, aphelion, arena, arundelian, eagle, easy, edict, either, emir, enfeeble, even, evil, expedient, illegal, feasible, ingredient, mediate, œdema, feeling, ingenious, pleasing, reason, sheathing, penal, tedious, meagre, peevish, abbreviate.

IV. Glebe ; antecede, meed, agreed, keyed, plead ; league, fatigue ; liege, siege ; eel, field, congeal, yield, reel, meal, anneal, beam, scheme, scream, supreme, esteem, theme, disme ; e'en, fiend, keen, mien, visne, ween, scene, meanness, clean ; breathe, sheathe ; ease, seize, these, degrees, appease, breeze, frieze ; eve, leave, achieve, aggrieve, eaves.

V. Be, flee, key, lea, lessee, knee, quay, tea, free, sea, agree, glee, appellee, trustee, ennui, etui, three, ye, we, thee.

Distinguish between

ablegate	and	² abligate	elusion	and	² illusion
allegation	...	alligation	elusive	...	illusive
deduction	...	diduction	emerge	...	immerge
descent	...	dissent	emission	...	immission
deviser	...	divisor	emaculate	...	immaculate
decertation	...	dissertation	emersion	...	immersion
deform	...	difform	enate	...	innate
elaborate	...	illaborate	enumerate	...	annumerate
elapse	...	illapse	eradiate	...	irradiate
elicit	...	illicit	eruption	...	irruption
elation	...	illation	legation	...	ligation
elude	...	illude	diesis	...	diocese

Words of the same Pronunciation, but different Orthography.

be	chagrin	feat	leak
bee	shagreen	feet	leek
beach	creak	fees	least
beech	creek	feaze	leased
bean	crease	flee	lee
been	creese	flea	lea
beat	dear	freeze	mean
beet	deer	frieze	mien
beer	deem	here	mete
bier	disme	hear	meat
ceiling	demean	key	meet
sealing	demesne	quay	need
cere	discreet	kneel	knead
sear	discrete	neal	peace
seer			piece

peak	queen	seed	tear
pique	quean	cede	tier
peal	read	sweet	weak
peel	reed	suite	week
peer	seem	sheer	weal
pier	seam	shear	wee'll
please	see	teem	weald
pleas	sea	team	wield

SECOND VOWEL.

OBSERVATIONS.—This sound we are inclined to consider almost as a characteristic of the English language, from its frequent occurrence in English, and its comparatively little use in other modern languages. It has been generally reckoned the short form of the 1st vowel,—but erroneously. The shortest

utterance of ¹*e* will be a distinctly different sound from this, which, as its position in our table indicates, is a formation intermediate to those of ¹*e* and ³*a*. The tongue, from its position at ¹*e*, is depressed for the 2nd vowel, about half way to its position for ³*a*,—as careful experiment will manifest.

There is no longer form of this vowel in English, than that of the word *hinge*; but the prolongation of the sound is of course quite practicable.

The second vowel is not heard in English before R, final or followed by any articulation: the 8th vowel is substituted in these cases. When the R is followed by *another vowel*, as in *mirror*, *miracle*, &c. the *i* has generally the sound of the second vowel,—as before other articulations.

In Scotland, we hear, instead of this vowel, a peculiar and more open sound, nearly approaching to that of the 4th English Vowel, being a formation intermediate to the 3rd and 4th. This will be found noted in our General Scheme, (page 28) as the 4th of the Lingual series.

Among Northern speakers, ambitious of an English enunciation, but who have been taught to believe that the vowels *ee*(1) and *i*(11) are identical in formation, we frequently hear the 1st instead of the 2nd vowel, as in *vision*, *condition*, *suspicion*, &c., pronounced *veesion*, *condeetion*, *suspeecion*, &c. This need not any longer be a mark of Northern English, for there is no difficulty in producing the true sound of the English element when once its formation is understood.

The 2nd vowel is common enough in Scotch under another form. It is heard instead of the short sound of the French *û*, (The 3rd *Labio-lingual vowel*, G. V. S. page 28), which is vernacular in Scotland. Thus the word *gude*, (good) is in many districts, pronounced exactly like the first syllable in *gidty*:

and, where this custom prevails, we hear the sound opened into *a*(3) in long syllables, as in *do*, pronounced *da*, (without the English diphthongal quality;) thus practically illustrating and corroborating our remark at page 30 on the tendency of *i*(2) to be lengthened into *a*(3) rather than into *e*(1). We have besides numerous instances in English of *a*(3) being shortened into *i*(2), as in the final syllables of *carriage*, *marriage*, *cabbage*, *orange*, &c., pronounced *idge*, *inge*, &c.

In the Irish dialect we have ²*i*, opened into ³*a*, and sometimes into the proximate Scotch vowel noticed above. Thus *ill* is by Irish speakers pronounced nearly like *ale* in English, *his* like *haze*, *forgive* like *forgave*, &c.

In the unaccented terminations, *il*, *in*, *ive*, &c., we generally hear Element 9 in Ireland; as in *peril*, *motive*, *genuine*, &c., which are pronounced nearly as if spelled *perul*, *motuv*, *genuun*, &c. Another Irish peculiarity is to sound

Y final, unaccented, like ¹*e* instead of ²*i*, as ¹*pretty*, ¹*many*, &c. for ²*pretty*, ²*many*, &c.

EXERCISES.

Unaccented.—Abdicate, additive, accident, acrid, admonish, adventive, agile, agitate, agonism, algid, alkali, airy, ashy, ambit, amicable, amice, amortise, amplitude, anaglyph, analysis, anguish, animal, anise, antidote, architect, argentine, article, assassin, auspice, axis, baby, bony, booty, bushy, busy, beauties, bodies, critic, caitiff, cherubim, captain, curtain, certain, cockatrice, conduit, creditable, chary, cherry, dervish, dreamy, duty, daisy, edible, egotism, eighty, ægis, evitable, every, easy, fishes, flighty, fury, finny, fancies, finish, furtive, forfeit, fountain, gelid, greasy, gory, healthy, hurry, happy, honey, hostile, hospital, hereditary, holy, holly, icicle, icy, livid, lattice, latitude, ladies, loamy, leafy, laughing, lordship, mastiff, mimic, mountain, miraculous, merit, missive, many, money, marry, merry, mossy, mighty, naughty, knotty, navies, ninny, noddies, omnibus, orifice, orpiment, origin, oxygen, oily, pencil, prehensile, premise(s), precipice, premises, poppies, plaguy, pity, petty, putty, posy, pithy, retinue, reddish, roguish, roughly, racy, ruddy, sooty, sorry, slippery, sheriff, servile, subtle, seraphim, similitude, syringe, spicy, saucy, slily, sully, tumid, tariff, thummim, turnip, treatise, tarry, (adj.)

tarry, (v.) tiny, tetchy, vivid, vestige, virility, visit, vallies, very, wiry, witty; average, baggage, breakage, brokerage, cabbage, carriage, cribbage, courage, cottage, image, leakage, marriage, message, orange, passage.

Accented.—II. Abyss, anticipate, amiss, distance, crystal, listen, missile, risk, piston, scissible, thistle, whisper, hyssop; slipper, antipathy, frippery, whip, pipkin, sippet, stipulate, strip, triple; lift, whiff, swiftly, gift; pith, frith, smith; bittern, citron, citizen-ditto, ditch, fit, kitten, litter, little, admittance, literal, literature, literally, literarily, admit, knit, pit, pitcher, capitulate, written, rich, wit; ambitious, fish, dish, agnition, vicious, bishop, antiscii, wish; wicked, auricular, quicksand, ticket, brick, pickle, sick, diction, stricture, affix, mix, admixture; imp, limp, simper, shrimp, tympanum; lymph, symphony, nymph; filth, plynth, Scynthian, grilse, since, wince, princely, minster, quince, evince; chintz, flint, printing, scintillate, stinted, inch, pinch, filter, milter, milch, hilt, guilty; milk, silken, ink, brink, drink, wrinkle, trinket, lynx.

III. Nibble, cribbage, gibbous, exhibit; imitate, simmer, women, limit, timorous, intimidate; living, quiver, vivify, carnivorous, oblivion; wither, hither, thither; busy, busily, dizziness, visit, prism, drizzle, invisible, prison; fiddle, hideous, fastidious, idiom, avidity; administer, anguineal, dinner, liniment, minnow, guinea, miniature; utility, ambilogy, anguilliform, miller, milliner, billow, lily, gillyflower, pillage, village, chilly; lyric, mirror, miracle, spirit, myriad; wriggle, rigorous, vigour, bigger; singer, wringing.

IV. Fib, nib, rib, squib, giblet, biblical; give, live, sieve, livelong; with; his, quiz, business, wisdom; did, bid, fiddler, kid, midshipman, midge, amidst, vigil, width; fin, grin, gives, hindrance, kindred, minion, spindle, sin, stingy, astringent, hinge, window, thin, chin, vineyard, rescind; drill, bill, gills, hill, killed, silver, children, film, fulfil, million, instil, illness, bilge, bewilder; big, figs, dig, wigged, higgler, jig, pigment, ignorant, cygnet, signal; ring, fling, wing, kingdom, jingle, finger, thing, tingle, eringa, shingle, ringlet.

Distinguish between

passible and passable.	⁶	aspirate and asperate.	^{2'}	⁸
germin ~~~ German.	⁵	surplice ~~~ surplus.	⁹	
rabbit ~~~ rabbet.	⁴	subtile ~~~ subtle. (pr. ⁹ uttle.)		

Words of the same pronunciation, but different orthography.

candid	candied	cliff	clef
empirical	empyrical	gild	guild
links	lynx	signet	cygnet
tint	teint		

THIRD VOWEL.

OBSERVATIONS.—The depression of the tongue to a position as much more open than that of *i*(2) as the latter is more open than that of *e*(1), produces the vowel which is the alphabetic sound of *E* in French. This sound is not heard singly in English, but is always diphthongally tapered into or towards the closest lingual vowel *ee*. The omission of this diphthongal termination to the third vowel is a marked provincialism, and is one of the leading features of the Scottish dialect, in which the monophthongal *a=e* French is a very common vowel. When the English *a=a-e* occurs before a voiceless articulation, the vanishing sound (*e*) is so abrupt, and so blended with the radical *a* as to be with difficulty distinguished by the unpractised ear: but the contrasted utterance of such words as *mate, cape, lake, &c.* by an Englishman and a Scotchman, will show that even in the shortest utterance of this vowel the two elements are really present in English pronunciation. When the vowel is final, or before voice articulations, its compound quality will be unmistakeably manifested.

The English custom of making this vowel a diphthong is very apt to throw the radical part of the sound too open, so that we often hear 4-1 instead of 3-1, from careless speakers.

The 3d vowel is not heard before *R* in the same syllable in England. *R*, which has the sound of the 8th vowel, could not follow the close finish of the English *a* without creating a new syllable; and therefore the 4th vowel—which readily blends with the 8th, is always substituted, as in *air, care, &c.*, pronounced ⁴ ⁸ ⁴ ⁸ *ai-r, ca-re, &c.*

The Scotch *a*, being a monophthong, unites with *R* in the same syllable, and, therefore, is retained in those words which in English have the more open sound—(4); so that there is a very marked difference betwixt the English and the Scotch pronunciation of such words as *air, pear, heir, &c.*

In Scotland the 3d vowel is used in many words instead of the English 12th; as in *stone, bone, alone, &c.*, pronounced ³ ¹² *stāne, bāne, alāne, &c.* This is another indication of the analogy between *a* and *o*, which we have noticed at page 25.

EXERCISES.

Unaccented.—Aerial, aorta, aonian, archæology, archaism, vacate;* adage, dotage, herbage, homage, mortgage, salvage, tillage, umbrage, vassalage, wharfage; preface, surface, menace, palace, terrace; paraphrase, ukase;† agate, allegate, advocate, antedate, cerate, confederate, deliberate, dedicate, dissipate, emigrate, extricate, electorate, habitate, initiate, inmate, legate, meditate, oblate, palatimate, pontificate, phosphate, sulphate, situate, portrait; acroamatical, ansated, astrolabe, counterpane, murrain, wassail, travail, headache, landgrave, margrave, survey(s), roundelay, essay(s).

Accented.—I. Aorist, chaos, crayon, obeyest, gayety, greyish, clayey, paying, saying, surveyor, weigher, archaic, alcaic, aerate.

II. Crape, draper, maple, papish, ha'penny, rapier, sapient, tape, staple, drapery, vapour, insapory; safe, waif, chafe, wafer, safety; faith, faithful, wraith, scaith; ace, base, face, phasis, graceful, hasty, mace, plaice, complacent, racehorse, erase, waste, obeisance; nation, approbation, gracious, education, equation, oration, spacious; eight, bait, great, fated, hatred, crater, lately, nature, enate, equator, straight, potato, waiter; ache, baker, naked, opaque, sacred, snake, vacant, breaker, wake; plaintive, complaint, may'nt, acquaintance, saint, restraint, quaintly.

III. Able, babyhood, daybook, labial, neighbour, nabob, sabre, tabor, stable; amiable, famous, claimant, paymaster, gaming; bravery, favour, engraving, quaver, slavery, saving, wavy; bathing; brazen, blazon, hazy, lazar, nazal, razor; azure, oc-

* From the diphthongal nature of this vowel it is comparatively seldom heard in unaccented syllables: in the terminations *age*, *ace*, *ain*, *al*, &c., the Second vowel is generally substituted; but a few words are given above, as, in deliberate speaking, the Third vowel would not be pedantic, and is often heard, especially in such words as *dotage*, *herbage*, *mortage*, &c., where the preceding syllable is long.

† The colloquial tendency is to open the termination ²ate into ⁴et; but the Third vowel is uniformly heard from good speakers.

casion, abrasion, evasion ; faded, degrading, heyday, lady, decadence, cradle, maidenly, radient, trading ; caning, cranium, waning, zany, drainer, gala, exhaling, jailer, paling, tailor, sailor ; sago, plaguy, plaguing.

IV. Ably, stabler, scabrous, babe ; aim, blameless, dame, James, exclaim, lamely, namesake, shame, tamed, came ; bravely, graveness, behaviour, sacred, slaves, waveless, waive, they've, cave ; bathe, lathe ; baize, brazed, haze, crazed, maize, amazed, surveys, weighs, chaise, brazier, grazier ; aid, braid, flayed, arcade, allayed, shadeless, obeyed, age, umbragious, engage, gauge, major, stage, wager, rage ; brains, gains, remainder, domain, pain, reign, reindeer, stained, attainder, vainly, stainless, baneful ; ale, dale, frailty, hailstone, nails, assailed, veiled, bewail ; craig, vaguely, plague, vagrant, flagrant.

V. Bay, obey, fray, clay, neigh, prey, ray, dismay, tray, sleigh, weigh, survey, inveigh, yea, they, array, dray, jay, allay, grey, hay, gay.

Distinguish between

Payer and pair	|	Layer and lair
Weigher and wear	|	Mayor and mare
Gayer and gare.		

Words of the same Pronunciation but different Orthography.

ale	Dane	lade	pane
ail	deign	laid	pain
bale	fane	lane	phrase
bail	feign	lain	frays
bay	faint	made	place
Bey	feint	maid	plaiice
lraid	gage	male	plane
brayed	gauge	mail	plain
break	gate	mane	plate
brake	gait	main	plait
clamant	grate	maze	pray
claimant	great	maize	prey
day	hale	nay	prays
Dey	hail	neigh	praise

rain	stake	tray	wane
rein	steak	trey	wain
reign	stade	vale	waste
raze	staid	vail	waist
rays	stayed	veil	wave
raise		vane	waive
sail	tale	vain	way
sale	tail	vein	weigh

FOURTH VOWEL.

OBSERVATIONS.—In forming this sound, the oral channel is enlarged by the depression of the fore-part of the tongue, from its position at *a*(3), about as much as it was increased from *ee* to *a*. This formation is one of the cardinal points in the vowel scale, being about midway between the closest and most open formations *ee* and *ah*; the vowel is one of the commonest in all languages. It is the note uttered by the sheep in bleating.

A vowel intermediate to this and the preceding formation is heard in Scotland, as the vernacular sound of the English *i*, in *ill*, *in*, *it*, &c. This is one of the most common vowels in the Scottish dialect; it is heard instead of the English 4th in *cherry*, *merry*, &c.; instead of the 8th in *her*, *sir*, &c.; the 9th in *does*, &c.; the 13th in *put*, *foot*, &c.: combined with *ee*, it makes the Scottish form of the English diphthong 7-1, as in *ay*, *child*, *idle*, *mine*, &c.; and it is heard, besides, in numerous unaccented syllables.

The organic change from the 4th vowel position to the succeeding formation is comparatively minute; and consequently the sounds 4 and 5 are liable to be confounded. The English long form of vowel 4 (heard only before R) often verges on 5; and in Scotland the short form is characteristically subject to the same change; *perish* being pronounced almost like the English *parish*, very like *varry*, *heaven* like *hav'n*, &c. In some districts, or in some words, the converse of this change takes place, and we hear *kerrier* for *carrier*, *merry* for *marry*, &c.

A peculiarity similar to the former occurs in the Irish dialect, in which such words as *men*, *pen*, *bed*, &c., are pronounced nearly like *man*, *pan*, *bad*, &c.

The long form of this vowel—identical with the French *ê* in *même*, *bête*, &c.—is that sound which we have said is substituted for A before R in English. It is heard in no other position in our language. In Scotland it is common as the sound of the English diphthong 7-1, when final, as in *eye*, *high*, *buy*, *my*, *try*, &c.; and also in emphatic or strongly accented syllables it is heard instead of A (3), as in “*I say*,” “*away!*” “*admiration*, *tribulation*,” &c., pronounced “*I SEH*,” “*aweH!*” “*admireEHtion*,” &c.

An ear unaccustomed to analyze vocal sounds, may possibly, at first, fail to recognise the same vowel formation in the words *ell* and *ere* = *air* = *heir*; arising from its combination in the latter words with the open R(8): but close observation and careful experiment will satisfy the demurring ear of the correctness of our classification. When we find all our orthoepists at fault with this sound,—and see even Mr Walker, in his laborious analysis of the principles of our language, omitting to notice this lengthened sound of *eh*; nay, asserting that *ea* in *bear*, *e* in *there*, &c. are the same in vowel quality as *a* in *trade*, *ai* in *pain*, &c., we cannot expect our new doctrine to be received without question. It is, however, most certain that all English speakers at the present day do make a difference in the sound of *a* as in *care* and in *cane*; and there can be no doubt that Mr Walker, fifty years ago, must have made a correspondent difference between them in his own practice, or else the very obvious difference now made must have grown with marvellous rapidity and obstinacy, at variance as it is with the theories of our orthoepists. To the qualified ear we appeal to corroborate our well tested conclusion, that the *a* and *e* in *vary* and *very* are *identical* in *quality*, and different only in quantity or fulness; just as the long sounds in *yawn* and *pool* are—confessedly by all orthoepists—the same in quality with the short ones in *yon* and *pull*.

The combination of this long vowel with R, it must be remembered, constitutes a diphthong, viz. 4-8. Thus,

4 8	4 8	4 8	4 8 2
pa - ir,	be - ar,	sha - re,	va - r - y.

Let the reader pronounce the words in the first of the two following columns, *omitting* the vowel-sound of the *r*, and joining its *articulative* effect to the first vowel as abruptly as possible, and his pronunciations should correspond to the words in the second column: or, conversely, let him pronounce the words in the second column *with the interposition* of the vowel-sound of R between its articulative effect and the preceding vowel, and his utterances should give the words in the first column.

fairy,.....	ferry.
vary,.....	very.
chary,.....	cherry.
Mary,.....	merry.
dairy,.....	Derry.
airing,.....	erring.

But it is not every ear that will be at once competent for this experiment. We every day see how difficult it is for the unpractised organs to analyze even the simplest words into their elementary sounds; and how hard it sometimes is to get the judgment to assent to the correctness of what seems so strange and peculiar as the separate utterance of the elements of language. The ear requires peculiar training, as well as natural acuteness, to catch and distinguish the transient and shadowy tones of the speaking voice with accuracy. Even ex-

cellence in utterance or in the practice of music, would appear to be no certain qualification for this peculiar province of the critical ear : thus Mr Rice, in his Art of Reading, wishing to prove the untenable assertion, that speaking sounds do not range between tones of various acuteness or gravity, but differ only in force or intensity, like the notes of a drum,—says, “ That I might not be mistaken, however, myself, in this particular, I repeated at different times several passages from Milton and other poets, in the hearing of one of the greatest masters in that science, (Music) who, after paying the utmost attention to the several articulate sounds in each sentence, declared them to be all of the same tone !” No fact in the science of speech is better established than that all speaking sounds partake of an upward or downward movement—called an *inflexion*—of the voice ; and that, consequently, there is not a sameness of tone throughout any correctly-delivered articulate sound ; but here were a Professor of the Art of Speech, and “ one of the greatest Masters in Music” deceived in that particular.

We cannot, therefore, wonder if critics, less apparently qualified than these professional Masters of Sound, should be unable—or unwilling, against general theoretic authority—to corroborate by accurate experiment *our* Vowel-Theory and classification. Accustomed, as we are, to a false scheme of representative letters, it is not easy to examine sounds by the ear alone, irrespective of their signs ; but this must be done by the philosophical student of speech.

Let the Northern reader now endeavour to lengthen the vowel in the word *ell*,^s—and he will produce the sound which, followed by the peculiar formation *er*, is regularly heard in English instead of the 3d vowel before R in the same syllable.

EXERCISES.

4 (short) *Unaccented*.—Biped, learned, sacred, forest, hellenic, minstrel, majesty, Messiah, project, (s.) peremptory, quadruped, temptation.

In the initial syllables, ef, em, en, ex, &c. ; as in efface, effect, efficient, effeminate, effete, effulgent, effuse ; ellipse, elliptic ; embalm, embellish, embezzle, embody, emphatic, empiricism, employ ; enable, enamel, encamp, enchant, enclitic, endear, endeavour, endow, enfeeble, engage, engorge, engrave, enhance, enjoy, enkindle, enlarge, enlighten, ennoble, enrich, enslave, entire, environ ; erratic, erroneous ; eschew, essay, (v.) eccentric, eclectic, ecstatic, exact, example, exceed, except, exchange, exculpate, executor, exempt, exergue, exhale, exhilarate, explain, explicit, expression, exsiccate, extend, exterior, extol, extract, extreme, exude, exult, &c.

In the terminations, ed, edst, ence, ent, est, eth, less, ment, ness, &c. ; as in blighted, dreaded, weeded, elated, noted ; blottedst, mould-edst, yelledst ; evidence, penitence, essence, conscience ; provident, different, eminent, serpent, comment, (s.) washest, bathest, veilest ; breaketh, laugheth, aideth, shibboleth ; headless, heedless, edgeless, soulless, aimless, useless ; government, refinement, figment, segment, indictment, ointment, ailment ; wickedness, happiness, madness, likeness, illness, lameness, wanness, witness, freshness, blitheness, emptiness, harness.

4 (short) *Accented*.—II. Depth, depurate, heptarchy, jeopardy, kept, wept, leopard, pepper, reprobate, reptile, sceptic, separate, tepid, shepherd, epitaph ; effluent, deaf, feoff, cephalalgia, feoffer, heifer, zephyr, bereft, theft ; death, saith, ethics, lethargy, method, breath, bethel ; bless, best, breast, essence, arrest, fester, guess, jessamine, lesson, message, pestle, pessimist, pressed, sessile, testament, invest, zest, vesicate ; debt, better, detriment, etiquette, etch, fret, etymon, heterodox, heterogene, jet, kettle, metaphor, metal, metrical, petty, petulant, retinue, reticle, wretch, veteran, wet, yet, treachery, thetical ; fresh, profession, especial, threshold, mesh, session, procession ; deck, beckon, elect, mechanism, neck, nectarine, peck, wreck, rector, protect, technical, check, equerry, equitable, equinox, freckle, peculate—Help, helper, helpmate, yelp, whelp ; delf, Delphian, belfrey, Guelf, pelf, selfish, shelf, elfin ; health, stealth, wealth ; else, elsewhere, keelson ; Celts, dealt, felt, helter-skelter, knelt, melting, shelter, welts, belch ; Welsh, Welshman ; elk, welkin ; emphasis, Memphian ; empire, emperor, empress, hemp, temper, sempervive, temple, temporal, temperate, temse, sempster, sempstress ; dreamt, empty, attempt ; emption, pre-emption, redemption ; tenth ; pence, density, prehensile, commence, pensive, sensitive, spencer, tense, whence, wainscot ; bent, indent, dental, entity, nonentity, meant, mental, pentagon, scent, assent, tentative, content, event, ventricle, went, twenty, blench, drench, henchman, wrench, retrench ; gentian, pension, providential ; lengthen, lengthwise.

III.—Ebbing, pebble ; headed, wedding, meadow, ready, dedicate, medical, predicate, redolent, sediment, zedoary, treadle, steady ; beverage, crevice, ever, evidence, heaven, levy, level, revel, lenigate, prevalent, reverie, seven, endeavour ; blemish, emanate, emigrant, feminine, general, hemisphere, hemorrhage, lemma, memory, supremacy, seminary, cemetery, semibreve ; feather, together, heather, nether, weather, wether, whether, tether ; hesitate, peasant, presence, resident, resin, resolute, resonant, mesentery ; berry, burial, beryl, ceremony, derogate, eremite, errand, error, ferret, ferreous, herald, heritage, heroine, peregrinate, peremptory, peril, perishable, seraph, terebrate, very, veracund, verify, wherry ; bellow, cellar, delicate, element, eloquence, felon, gelid, gelatin, hellebore, helical, jelly, melancholy, melody, pellet, pellicle, prelate, relevant, relegate, relic, stellar, spelling, telegraph, teller, vellum, vermicelli, zealous, zealot ; benefit, denizen, denigrate, enemy, energy, fennel, kennel, menace, pennate, penance, penetrate, penny, renegade, rennet, senate, seneschal, splenetic, tenable, tenement, tennis, venerate, venom, zenith ; measurable, pleasure, treasury ; beggar, dreggy, legate, legacy, megacosm, negatives.

IV.—Ebb, web, February, pebbly, hebdomad, nebula ; bed-rid, educate, headlong, medley, pedlar, hedger, edge, allege, sledge, bed, bread, dead, fled, head, said, instead, sped, tread, wed, hegira, legend, schedule, regimen, vegetate ; tremble, tremulous, semblance, remnant, remember, membrane, hemlock, emulate, embrocate, ember, emblem, condemn, phlegm, gem, them, stem ; brethren ; says, presbyter ; bell, dell, ell, fell, knell, quell, sell, swell, tell, rebel, (v.) compel, well, yell, shell, beldam, belluine, deluge, delve, elbow, elder, elves, elm, helmet, helve, prelude, (s.) realm, seldom, sheldrake, velvet ; den, fen, again, ben, ken, men, ten, wen, then, when, dendroid, endless, engine, envoy, envy, fend, friend, gender, genuine, lend, mend, mendicant, penman, pendent, pendulum, penguin, phengite, render, slender, splendid, strenuous, tenure, tender, tendril, vengeance, venison, Wednesday, wend ;

beg, egg, keg, leg, peg, eglantine, segment, integrity, regulate, regnant, impregnable, phlegmon, negligent, segregate, tegument.

4 (long—only before ⁸R).—I. Airy, bearable, daring, fairy, garish, flaring, glaring, hairy, heiress, carious, Mary, prairie, pairing, tearing, vary, variable, wearer, sharing, chary, charily, comparing, unvarying, sparing, staring, scarer, ensnaring, swearer; heirloom, scarecrow, prayerless, yarely; bear, bare, dare, air, Ayr, ere, e'er, Eyre, heir, fare, fair, glare, hair, lair, mare, ne'er, pare, pear, pair, prayer, rare, spare, stare, scare, snare, tear, tare, wear, ware, yare, share, chair, there, where.

In *bricklayer*, *stage-player*, *rate-payer*, &c., where *layer*, *payer*, &c. are unaccented, the monosyllabic form 4-8 is generally heard, as in *prayer*; but when these or similar words are emphatic, as in the sentence, “*a good worker makes the best player*,” the dissyllabic form 3-1-8 should be preserved.

Distinguish between

whether	Abel	effluent	enallage	erogation
whither	able	affluent	analogy	arrogation
except	effect	elocution	evocation	terrier
accept	affect	allocution	avocation	tarrier
essay (v.)	element	ereption	erogate	fellow
assay	aliment	eruption	arrogate	fallow
delectation	adept	hermetical	magnet	palette
delactation	adapt	hermitical	magnate	palate
pendent (a.)	terrace	cornet	prophet	asperation
pendant (s.)	tarrass	cornate	profit	aspiration

Words of the same Pronunciation, but different Orthography.

Ayr	bare	knare	fair	hare	pair	stair	tare
air	bear	ne'er	fare	hair	pare	stare	tear
ere					pear		
e'er	there	ware	glare	berry	bread	breast	read
eyre	their	wear	glaire	bury	bred	Brest	red
heir							
lead	weather						
led	wether						

FIFTH VOWEL.

OBSERVATIONS.—This vowel is characteristically an English one. Its formation is slightly more open than that of the preceding sound—by the depression of the *middle of the tongue backwards*. The vowels from *ee* to *eh* are produced by depressions of the *fore-part*, while the middle or back of the tongue remains elevated; those from *eh* to *ah* bring down the middle of the tongue, and so evenly enlarge the whole cavity of the mouth.

The tendency to interchange the vowels 4 and 5 has been noticed under the former of these. In Scotland, it is not unusual to hear the 4th sound in the effort to hit the peculiar English formation 5, which the unaccustomed organs do not readily take with precision. Mincing and affected speakers in England pronounce 4 instead of 5, as—“The *ettitudes* were admirable.” In some words this change is established by almost universal custom; as in *any*, *many*, pronounced *enny*, *menny*.

The 5th vowel, when initial, is liable to be confounded with the 6th or 7th in the article *a*, as in

arrode,	attest,	appeal,	accustom,
a road,	a test,	a peal,	a custom, &c.

There is a shade of difference in the articulation as well as in the vowel-sound of these combinations, though the distinction is not generally attended to.

In Scotland, the 5th vowel is seldom heard; the usual pronunciation of all words with that element in English, being a short sound of *a* (7), as in *are*. Thus the verb *tarry* has in Scotland the same sound as the adjective *tarry* in England—but more abrupt; *cap* has a short sound of *ca(r)p*, back of *ba(r)k*, &c.

EXERCISES.

Unaccented.—Abbreviate, abduce, abhor, abjure, absent, (v.) absolve, absorb, abstain, acclaim, accredit, accrue, accumulate, acquiesce, address, adhere, adjacent, adjure, administer, admire admonish, advert, advise, afflict, aggress, allude, alternate, ambition, antarctic, anterior, antique, appertain, apprehend, asbestos, ascertain, assuage, assume, atlantean, annual, banian, baptize, caviare, hallucinate, disturbance, diaphragm, diagonal, epigram, heroical, headland, collateral, general, principal, lineal, dissonant, consonant, epitaph, cenotaph, lactescent, lampoon, lascar, magnetic, mandamus, mazarine, myriad, nankeen, olympiad, orgasm, plantation, pleonasm, regal, spheroidal, transmit, transfer, transform, translate, tattoo, vagrant, vandyke, woodland.

Accented.—II. Accident, accurate, acid, acetate, acme, acrid, act, action, actual, affable, affluent, apathy, apple, aphony, aphorism, apogee, apophthegm, appetite, apposite, apsis, apt, aquiline, ash, aspect, asperate, asinine, assassin, assonance, asthma, at, atlas, atmosphere, atom, atrophy, attic, attitude, axe, axiom, axis; bachelor, back, baffle, baptism, bashful, bat, batch, batten, battle, cap, capital, captain, cat, category, catholic, catch, clap, clatter, crackle, drachma, facile, fact, faculty, fashion, fat, fatuous, flap, flash, flatter, flatulent, fracture, gap, gash, glacier, gracile, graphic, grapple, gratify, hackney, hap, happen, hatch, jackal, jasper, lacerate, lack, lapidary, lapse, lassitude, lateral, latin, latitude, lattice, lax; macerate, machinate, mackerel, maculate, map, masculine, massacre, match, mat, matin, matrimony, matter, maxim, nap, naphtha, napkin, nascent, pacify, packet, pap, paralysis, passion, passive, patent, patch, patrimony, placid, platter, practice, quack, raffle, rapid, rat, rational, rattle, relapse, refractory, sack, sacrament, sacrilege, saffron, sapphire, satchel, satin, satire, satisfy, saturate, Saturday, Saxon, scaffold, scatter, scrap, scratch, slash, snap, snaffle, spatter, sprat, stack, static, statue, stratagem, tacit, tabid, tactic, tap, tapestry, tax, that, thrash, thwack, tractable, traffic, trappings, vacuate, vaccinate, vacillate, rapid, vascular, vat, waft, wax.

Alchymy, alcohol, alkali, alphabet, altercate, altitude, ample, amputate, ancestor, anchor, ankle, antre, anthem, antic, antler, anxious, balcony, bank, banquet, banter, blanch, blanket, calx, calculate, camp, camphor, canker, cancer, cant, canto, cramp, crank, dank, flank, halcyon, hamper, handkerchief, lamp, lank, lantern, mansion, mantle, mantelpiece, palpable, pamphlet, pantry, philanthropy, panther, plank, rampant, rancour, rant, samphire, sanctify, scalp, scamper, shank, stamp, talc, tamper, tantalize, thank, trample, trance, tranquil, transit, transient, transom, transport, vamp, vanquish.

III. Abbey, abbot, abbess, adage, adder, adequate, agaric, agonism, alibi, aliment, aliquant, aliquot, allegory, alley, aloe,

alum, amaranth, amazon, amethyst, amity, analyse, anarchy, anecdote, anile, animal, annals, anodyne, arable, arid, aristarch, arrogate, arrow, avarice, average, azote, azymous, babble, baggage, balance, ballad, ballast, banner, bladder, cabbage, cabinet, callender, callid, calumny, cameo, cannon, canopy, caraway, carol, cavalry, clamour, dagger, dally, damage, dazzle, dabble, dragon, drama, fagot, family, famine, fathom, galaxy, gallant, gamut, gaseous, gather, grammar, granary, gravel, habit, haddock, haggard, harass, havock, hazard, inhabit, janitor, labyrinth, ladder, lammas, laneate, larynx, lather, madam, malady, malice, mammon, manacle, manage, marigold, manifest, manner, mariner, marrow, marry, narrow, navigate, palate, palace, palliate, pallid, panic, parable, paradox, paragon, paragraph, parallel, parallax, paraphrase, parasite, parergy, parish, parody, parrot, parricide, planet, radical, rally, raillery, ramify, ravage, ravish, Sabbath, saddle, salad, salary, sally, sallow, salmon, salique, savage, scarify, shadow, shallow, Spanish, stagger, stammer, stannic, straggle, tabid, tallow, talon, tariff, trammel, travail, traverse, vagabond, valance, valid, vanish, waggon.

IV. Abb, abdicate, abject, ablative, abnegate, ablepsy, abrogate, adze, aggerate, adjunct, adjutant, admiral, adnoun, adverb, advocate, agitate, aglet, agnate, aggrandize, aggravate, aggregate, albatross, album, algebra, algid, almoner, alveary, amber, ambient, amble, ambush, amnesty, aneurism, anger, angle anguish, annual, antalgic, anvil, as, bad, badger, bag, balneal, band, bang, cambist, camlet, can, candid, canvas, dam, damsel, dandle, dandy, dangle, bland, brag, bramble, brandish, cram, clang, fag, fangle, flag, flagellate, flambeau, fragment, gad, gag, galvanism, gamble, glad, gland, gradual, granulate, grand, halberd, halliard, hand, handle, hang, handiwork, Iambus, jaguar, jangle, jamb, January, jasmine, javelin, lad, lamb, lambative, land, language, laniard, lazuli, mad, madrigal, magic, magistrate, magnify, magnet, majesty, man, manganese, mangle, manual, manuscript, pansy, nag, pad, padlock, plaid, pageant, pan, pander, plan, plasm, quagmire,

rag, ramble, random, remand, harangue, sad, sagittal, salutary, salvable, salver, sand, sandal, sanguine, scandal, scramble, shag, shambles, shamrock, sham, slab, slander, span, spaniel, stag, stallion, stand, stanza, strand, strangle, swag, tag, tahnud, tambour, tan, tangle, than, tragedy, valiant, value, valve, van, vandal, van-guard, wag, withstand, yam.

Distinguish between

accite	allective	allude	alogy	appose
excite	elective	illude	elogy	oppose
			elegy	
apposite	carat	coral	cymbal	feracity
opposite	carrot	corol	symbol	ferocity
leman	matrass	principal	missal	pendant
lemon	mattress	principle	missile	pendent

SIXTH VOWEL.

OBSERVATIONS.—Usage is considerably divided in England with respect to the pronunciation of some words ending in *and*, *aunt*, *ath*, *ass*, *ast*, *ask*, &c. ; some speakers giving them the open sound of *ah*, while others pronounce them with the 5th vowel. With reference to the more open sound in these cases, Mr Walker has remarked,—“ This pronunciation of *a* seems to have been for some years advancing to the short sound of this letter, as heard in *hand*, *land*, *grand*, &c. ; and pronouncing the *a* in *after*, *answer*, *basket*, *plant*, *mast*, &c., as long as in *half*, *calf*, &c., borders very closely on vulgarity.” But between *a(t)* and *a(re)* there is a great organic difference, sufficient to admit of at least one distinctly intermediate sound ; and such a sound is undoubtedly heard in our language, and is the most common variety of vowel-quality in these irregular cases. The extreme pronunciations 5 and 7 are at the present day comparatively seldom heard. The precise quality of the prevailing intermediate sound cannot be correctly noted : for it ranges among different speakers through every practicable shade of sound within these limits. But the recognition of a distinctly mediate sound may give us more uniformity in its employment. Perhaps the best standard of this vowel-quality would be the French sound of *a* in *mal*, or in the article *la*.

Speaking of a middle sound between vowels 5 and 7, Mr Walker remarks,—“ As every correct ear would be disgusted at giving the *a* in such words as *past*, *last*, *chance*, &c. the full sound of *a* in *father*, any middle sound ought to be discountenanced, as tending to render the pronunciation of a language obscure and indefinite.” The theoretical discountenancing of any sound in general use has undoubtedly this tendency ; but the classification of every variety

of sound distinguishable in common usage must have the opposite effect, and tend to remove obscurity and indefiniteness. The vowel noted as the 6th in our scale is unquestionably in our mouths every day, and it must therefore find a place in the catalogue of our vocal elements.

This variableness of vowel quality is not observable in all words containing the combinations in which it occurs. We never hear ⁷*band*, ⁷*gas*, ⁷*hath*, &c., but uniformly, ⁵*band*, ⁵*gas*, ⁵*hath*, &c.

In the Scottish dialect we hear in some words the 4th, and in others the 7th, instead of the English 6th vowel. Thus ⁴*grass*, ⁴*brass*, &c., are generally pronounced ⁷*gress*, ⁷*bress*, &c., and ⁷*bath*, ⁷*dance*, &c. *bath*, *dance*, &c.

Unaccented *a* in the syllable immediately preceding the accent, as in *abolish*, *alacrity*, *bazaar*, &c. has generally the sound of the 6th vowel; but among different speakers, it obscurely ranges through all the shades of sound from the * equal formations of each vowel class, *a*(*n*.) *i*(*rk*.) *u*(*p*.) onward almost to *ah*.

The unaccented final *a*. in *comma*, *sofa*, *villa*, &c., has always a more open sound than that of the *a* in *fat*, which is assigned to it by Walker; but its sound is less open than that of the accented *a* in *papa*. In such words, we have instances of the 6th element. In Scotland the *a* in this situation is closed into ³*a*, or even to ²*i*: thus *sofa* is pronounced as if written ³*sofay*, or sometimes ²*sofy*.

EXERCISES.

Unaccented.—abandon, ability, abode, above, abolish, abound, abundant, abyss, academy, academic, acoustic, adapt, adept, adopt, adorn, adult, again, aghast, ago, alacrity, alarm, alembic, alert, alive, alkalize, aloft, amalgam, amanuensis, amass, amaze, ameliorate, amenable, ascend, amidst, anoint, apace, apepsy, apology, apostate, arithmetic, arouse, aruspice, ashore, aside, asunder, atone, avail, avenge, aver, avert, avidity, avoid, avouch, avulsion, await, awake, award, aware, awhile; baboon, banana, barometer, basalt, bashaw, bazaar; cabal, cadet, cajole, charade, chateau, calamity, canal, canine, canoe, capacious, capitulate, caprice, career, caress, carotid, catarrh, cathartic, dragoon, facetious, familiar, fanatic; gazelle, gazette, gratuity, harangue; laburnum, laconic, lament laniferous; malign, macaw,

* See General Vowel Scheme,—page 28.

machine, madonna, Mahomet, majority, mamma, marasmus, marine, maroon, material; oasis; pacha, pagoda, parade, paralogy, paralysis, parodial, paternal, pathetic, placard, platoon; ravine; sabaoth, sagacious, saliva, saloon, salubrious, savanna, savoy, stalactite, statistic, taboo, tarantula, tradition, trapezium, vanilla; syllable, idolatry, synagogue, logomachy, massacre, sympathy, apathy, comma, idea, era, sofa, errata, genera, potassa, diorama, dilemma, analemma panorama, diarrhœa, dyspnœa.

Accented.—After, afterwards, alas, ask, bath, cast, castle, brass, class, clasp, craft, draft, fast, fasten, glass, graft, grasp, grass, last, mask, mast, master, nasty, pass, past, raft, rafter, rasp, sample, staff, task, vast, surpass, repast.

In words ending in *nce* and *nt*, custom wavers between the 5th and 6th vowels, as in *dance, glance, chance; grant, plant, slant, &c.* In words spelled with *au* before *nt*, we generally hear the 6th or 7th, as in *aunt, gaunt, flaunt, taunt, &c.*

The Article *a* generally has the 6th or 7th sound; though some speakers use the alphabetic vowel *a*.

Distinguish between

abrade	avert	foremast	passable
upbraid	evert	foremost	passible

SEVENTH VOWEL.

OBSERVATIONS.—This Vowel, which is often called the open *Italian A*, is formed with the lips drawn back, the teeth considerably separated, and the tongue evenly depressed, so as to spread the sound in the mouth, and direct it in a broad current out of the expanded oral aperture. The slightest alteration in the position of the tongue or lips will affect the quality of the sound; and thus, though this element is very common in all languages, there are often minute differences which give it a distinctive character.

Habits of oral action—such as pouting the lips, keeping them close at the corners, &c. influence all the vowels—the *open* ones especially; so that this, the most open sound, is peculiarly liable to be affected by them. The effective speaker cannot be the slave of any habit of this kind. His lips and tongue must be pliable and plastic, and their action must be light and agile, that the most minute and momentary movements, either for articulation or emotional expression, may be performed with facility.

In English this vowel occurs chiefly before R, final, or followed by an articulation; but it is almost uniformly heard in *alve* and *alm*, (*l* not sounded) as in *halve*, *calve*, *palm*, *calm*, *alms*, &c. Before *lf*, as in *calf*, *half*, &c.; and in *laugh*, *haunt*, &c., we as frequently hear the less open sound of the preceding vowel, *a*(6.)

The 7th vowel is *never short* in English. In Scotland we hear an abrupt form of it in words which in English have the 5th and 6th sounds, as in *man*, *mask*, &c.: but we comparatively seldom find the 7th vowel sounded in words which have that sound in English. Thus, *bar*, *jar*, *star*, *calm*, *palm*, *father*, &c. are generally pronounced almost as if spelled *bawr*, *cawm*, *fawther*, &c.; *farm*, *heart*, *alarm*, &c. are very commonly pronounced with the 4th vowel *feh-rm*, *heh-rt*, &c.; and *guard*, *serjeant*, *large*, &c. as regularly take the sound of the 3d vowel (monophthongal), and are pronounced as if written *gayrd*, *sayrjeant*, *layrge*, &c.

EXERCISES.

Unaccented.—Alegar, archangel, archaic, armorial, arthritic, articulate, artillery, artificer, arbitrement, artistic, armada, arsenical, barbaric, cardoon, cartoon, curvilinear, dotard, harpoon, harmonious, harmonics, linear, lunar, marmorean, monarch, narcosis, narcotic, narcissus, niggard, parhelion, participate, partition, partake, parterre, particular, rectilinear, sarcastic, sardonic, sugar, vinegar, wizard.

Accented.—(*Before R*[8], *followed by a Breath Articulation*.)—Arc, arch, archery, architect, archives, arctic, arsenic, arson, art, artist, artifice, artery, article, bark, barter, carcass, carp, carpet, carpenter, cart, cartridge, cartilage, chart, charter, charta, clerk, embark, dark, dart, debark, depart, farce, garter, hark, harp, harsh, heart, hartshorn, hart, hearth, hearken, impart, larch, larceny, lark, march, marsh, mark, market, marquess, mart, martial, martin, Martinmas, martyr, parcel, parchment, park, parse, parsimony, parson, part, partner, partial, participle, partizan, sarcasm, scarf, shark, sharp, smart, spark, Spartan, start, startle, tart, tartan, Tartar.

In the following, and similar words, in which the vowel is before Breath-articulations, or Liquids followed by breath-articulations, good usage is pretty equally divided between the 7th and 6th vowels.

Aunt, can't, calf, daunt, draught, gaunt, gauntlet, half, haunt, haunch, laugh, launch, saunter, jaunt, taunt.

*(*Before R[8], final, or followed by a Voice Articulation.*)—Arbiter, harbour, arduous, are, argue, arm, armour, bar, barbarous, bard, barge, bargain, barley, barm, car, carbon, card, cardinal, carle, carnal, carve, charge, charm, charnel, charlatan, darling, darn, far, farthing, farm, garb, garble, garden, gargle, garland, garment, garner, garnish, harbour, hard, hardihood, harm, harmony, harness, harvest, lard, large, larmier, larva, mar, marble, marl, marmalade, marvel, nard, par, parboil, pardon, parliament, parlour, parvitude, sardonyx, scar, scarlet, shard, snarl, spar, star, starling, starve, tar, tardy, target, targum, tarnish, varlet, varnish, yarn, yard, garnish, jar, jargon, debar, guitar, alarm, enlarge, cargo, guard, serjeant, ardent, armament, carnival, guardianship.

(*Final, or before Voice Articulations—l silent.*)—Almond, alms, almry, balm, calve, brahma, hab, halve, malmsey, mamma, papa, palm, qualm, salve, father, psalm, jaundice.

Distinguish between

altar	collar	lumbar
alter	choler	lumber

DIPHTHONG 7-1.

OBSERVATIONS.—This combination is the alphabetical sound of the letter I in English, and a very common element of speech. The first part of the diphthong is liable to considerable dialectic and individual modification, as are all the *open formations*,—5, 6, 8, 9, &c. ; but the combination of the *extremes* of the *vowel scale*,—7-1 = ah-ee,—is generally recognised as the correct English diphthong. The most usual departures from this in England are to 6-1 and 8-1. In Knowles's dictionary, this diphthong is analyzed into 10-1, which, however, confounds it with another diphthong,—as in *isle* and *oil*,—from which that author makes it differ only in some ill-defined abruptness of maxillary action. The student has but to blend the most open sound he habitually makes in such words as *far*, *papa*, *palm*, &c. with the first vowel, to produce that

* The combination of the 7th vowel with R, is truly a diphthong, though, from the slight difference in the formation of its elements, it is not very obviously so. The comparison, however, of such words as *arm* and *alm*, *barm* and *balm*, *carve* and *calve*, *farther* and *father*, will clearly manifest the diphthongal quality.

form of this diphthong which suits his habit of speech ; but, if he open his ears to the utterance of educated Englishmen, free from peculiarities of oral action, he will find that the radical part of the diphthong is nothing short of the broad Italian *ah*. It must be remembered, however, that the sound is much more abrupt than in the separate or interjectional utterance of that vowel. (See page 73.)

There is a tendency in all diphthongs in careless utterance to slide into a sound intermediate in form to their component elements. Thus we often hear the 5th or even the 4th vowel substituted for 7-1. In Scotland, especially, is this common : the almost regular utterance of this English diphthong, when *final*, being vowel 4 or 5, as in *I, eye, my, buy, &c.*, pronounced *eh, meh, beh, &c.* Sometimes the same sound is used before R, and *fire, wire, &c.* are pronounced *fehr, wehr*, or *fa-r, wa-r, &c.* When the vowel is in other situations, as in *night, idle, crime, wild, &c.* the Scotch use a diphthong compounded of their peculiar vowel (4th Lingual, G. V. S. page 28) with the First vowel. This combination is heard, independently, in the Scotch pronunciation of the word *aye*, and,—in some words,—in the termination *ay*, as in *pay, Tay, &c.*—and frequently otherwise instead of vowel 3, probably from the same tendency that opens the radical part of this vowel to 4, in English mouths.

In Ireland the general form of this diphthong is 9-1, or even 10-1,—but abruptly uttered,—which has doubtless led Mr Knowles to set down 10-1 as the formation of the English diphthong.

The letter R, after a long vowel, always having a vowel sound in itself, forms, in combination with this diphthong, a triphthong ; the elements of which are 7-1-8, as in *fire, wire, higher, &c.* ; words which, fully pronounced, are dissyllables : but, to render the combination as monosyllabic in effect as possible, the middle element of the triphthong is frequently opened colloquially to vowel 3 or 4.

EXERCISES.

Unaccented. — Iambus, iconoclast, idea, identify, idolatry, Ionic, iota, biangulous, bipetalous, cycloidal, diathesis, diameter, diæresis, diecian, dilate, dilemma, diocesan, dioptrics, diurnal, gigantic, gyration, hiatus, hibernial libation, myology, nihility, nigrescent, nitrometer, phytivorous, primeval, privation, sciatic, psychology, quiescence, Riphean, sciagraphy, scribations, sialogogue, sidereal, stupify, edify, gratify, triennial, trinomial, triumphal, viaticum, vicegerent, villi, vivaceous.

Accented.—I. Iodine, ire, iris, Irish, iron, bias, brier, buyer, client, cyanite, diaphragm, dialogue, diadem, diamond, diet, dire, dying, fiat, friar, giant, hierarch, hire, liar, liable, lion, lyre, mire,

myopy, nias, orion, phial, pianet, piety, pious, pirate, pliant, prior, pytalism, pyre, quiet, choir, riot, science, sciolist, scion, sire, society, spiral, squire, syenite, trial, triangle, trio, triumph, tyrant, viaduct, viand, violent, viol, virus, wire, zodiacal.

II. Ice, icicle, ichor, icon, isagon, item, bifid, bifold, bite, blight, brighten, cycle, cyprus, cycloid, dice, dike, fight, flighty, fright, gripe, knife, knighthood, lifeless, lightsome, likely, microcosm, mighty, mite, mitre, nice, nightly, nitre, nitrogen, pike, pipe, plight, rightful, righteousness, rice, sight, slighted, smite, snipe, spice, spite, sprightly, stifle, strife, strike, thyme, tight, titan, title, tricolour, trifle, tripe, tripod, trite, type, vice, viper, viscount, vital, whiteness, wipe, write.

III. Ibis, idem, idle, idol, idyl, iman, ising-glass, island, ivy, ivory, bible, bivalve, briny, bridle, climate, climax, cider, divers, eider, fibre, finery, finite, Friday, libel, lilac, limature, migratory, miner, miser, nidor, piebald, pilot, pineapple, primate, private, riding, rising, rival, sidle, silent, sliver, spider, spinal, swinish, tiger, trident, trinal, twilight, viminal, wily.

IV. I'd, ides, I'm, isle, I'll, bide, bile, bind, blind, blithe, bride-well, bribe, climb, crime, digraph, divine, drive, file, find, five, gibe, glide, grinder, grime, guide, guise, gyve, hind, hide, hithe, hive, kindliness, kibe, knives, library, ligure, live, lithesome, alive, livelihood, mild, mile, mind, pile, pine, pride, prize, quinine, Rhine, rhyme, scribe, shine, sign, size, scythe, smile, stride, style, thine, thrive, thyme, timely, tine, tithe, tribe, trigraph, twine, vibrate, vile whine, wide, wild, wile, wind, wiseling, withe, wrythe.

V. I, bye, die, fly, fy, high, lie, rely, my, nigh, pie, ply, rye, awry, shy sigh, sky, sly, sty, thigh, thy, tie, try, vie, why, wry.

DIPHTHONG 7-13.

OBSERVATIONS.—This diphthong, which is a blending of the extremes of the vowel scale, *on the labial side*, as the preceding diphthong was of its extremes on the lingual side, is a very common element of language. Its radical part is liable to fluctuations of the same nature as those to which that of the preceding

diphthong is subject. The most usual English deviations from 7-13 as the elements of the diphthong are, to 5-13 or 6-13, though we sometimes hear 8-13, and sometimes even 4-13. In Scotland, its general form is 9-13. In Ireland, it is 10-13.

This diphthong before R, gives the triphthong 7-13·8, the middle element of which in colloquial English is monosyllabically toned down into 11 or 10. The full utterance of such words as *our*, *sour*, &c. is however dissyllabic. They are perfect rhymes to *power*, *bower*, &c.

EXERCISES.

Unaccented.—*Avowee*, *boustrophedon*, *brown-study*, *foundation*, *however*, *ourselves*, *outbalance*, *outbrave*, *outbid*, *outdone*, *out-number*, *outrageous*, *outshine*, *shrew-mouse*, *town-crier*, *vouchor*, *vouchee*, *vouchsafe*.

Accented.—I. *Avower*, *avowal*, *bower*, *bowels*, *coward*, *cower*, *dowager*, *dowered*, *lowery*, *now-a-days*, *ploughing*, *power*, *rowel*, *scour*, *shower*, *sour*, *towel*, *tower*, *trowel*, *vowel*, *howitzer*, *our*, *dowry*, *avowry*.

II. *Avouch*, *bout*, *chouse*, *clout*, *couch*, *couchant*, *cowslip*, *crouch*, *doubt*, *doughty*, *drought*, *gout*, *grout*, *grouse*, *house*, *knout*, *lout*, *mouse*, *nous*, *ouch*, *oust*, *out*, *outermost*, *outcry*, *outhouse*, *outlaw*, *outline*, *outport*, *outrage*, *outset*, *pouch*, *pout*, *rout*, *scout*, *shout*, *slouch*, *snout*, *souse*, *south*, *spout*, *sprout*, *stout*, *tout*, *trout*, *vouch*: *bounce*, *bounty*, *bounteous*, *council*, *counsellor*, *count*, *countenance*, *counter*, *countess*, *county*, *fountain*, *frounce*, *mountain*, *mountebank*, *ounce*, *pounce*, *trounce*.

III. *Browbeat*, *cloudiness*, *dowdy*, *dowlas*, *drowsy*, *frowsy*, *mouser*, *owlet*, *powder*, *roundelay*, *thousand*.

IV. *Bound*, *boundary*, *browse*, *cloud*, *clown*, *cowl*, *crowd*, *crown*, *down*, *downright*, *drown*, *foul*, *foully*, *found*, *foundling*, *fowl*, *frown*, *gownman*, *ground*, *growl*, *hound*, *house*, (v.) *howl*, *loud*, *lounge*, *mound*, *noun*, *owl*, *pound*, *proud*, *prowl*, *round*, *rouse*, *scoundrel*, *scowl*, *sound*, *spouse*, *stound*, *touse*, *town*, *wound*, (v.) *blouze*.

V. *Avow*, *bow*, *bough*, *brow*, *cow*, *endow*, *frow*, *how*, *now*, *plough*, *slough*, *sow*, *thou*, *vow*, *mow*, (s.) *prow*.

EIGHTH VOWEL.

OBSERVATIONS.—This is characteristically an *English* Vowel. Its position in the General Scheme, (page 28) indicates its exact formation. It is intermediate to *ah*, and the French sound *eu*; seeming to the attentive ear to partake of the quality of both sounds, and to be thus analogous to the tint produced by the amalgamation of two shades of colour. As the colour varies with the varying proportions of its elements, so, this vowel, among different speakers, and in different dialects, partakes in a greater or less degree of the *ah* or the *eu*. In London it is often heard as open as *ah*, (but this is a vulgarity,) as in *sarve* for *serve*, *sar* for *sir*, &c.; and, in some of the English provinces, it is pronounced almost identically with the French sound,—as in *sœur* for *sir*, *peur*(*fect*) for *per*(*fect*), &c.

The formation of this vowel differs but slightly from that of vowel 9; and the difference between these sounds is therefore, though clearly appreciable, not very strongly marked. This leads to a confusion, on the part of ordinary speakers, of such words as *fir* and *fur*, *earn* and *urn*, &c.; but the audible distinction, though slight, should always be preserved.

“ John’s wife and John were tete-a-tete;
 She witty was, industrious he;
 Says John, ‘ I’ve *earned* the bread we’ve ate,’
 ‘ And I,’ says she, ‘ have *urned* the tea.’ ”

The changes which take place in the organic arrangement for vowels of this open class are not all within reach of observation. The vocal passage is modified by the root of the tongue, and the parts immediately above the larynx. The visible difference between the formations 8 and 9 is a *slight depression* of the *posterior part of the tongue*, which directs the breath against the palate somewhat *further back* for the 9th than for the 8th vowel. With so little accuracy have sounds been observed, and their formations studied, that many of our orthoepists—Walker for instance—consider this vowel the same as *our* 4th, and mark the *er* in *ermine*, *perfect*, &c. to be sounded with the same vowel, as in *ell*. Other authors,—as, for instance, those of the “ phonotypic ” scheme,—consider this sound identical with *our* 9th, and write the same vowel mark in *sir* and *surly*, *myrrh* and *murder*, &c.

This vowel is inseparably connected with the letter R in English. That letter alone, after a long vowel, has invariably the sound of the 8th vowel; as

4	8	4	8	2	1	2	1	8	2	13	8	13	8	2
---	---	---	---	---	---	---	---	---	---	----	---	----	---	---

in *fai-r*, *fai-r-y*, *nea-r*, *chee-r-ing*, *poo-r*, *moo-r-ish*, &c.

			4	8	11	8	13	8
--	--	--	---	---	----	---	----	---

The terminations *re* and *er* have the same sound; as in *ca-re*, *co-re*, *lu-re*,

3	8	13	8	9	8	9	8
---	---	----	---	---	---	---	---

ac-re, *luc-re*, *wond-er*, *broth-er*, &c. The R in these terminations has no *articulative* effect, but in such words as *fairy*, *cheering*, *moorish*, &c. where a vowel follows it, the R has both its vowel and articulative effect.

Welsh and Irish speakers use the 9th instead of the 8th vowel. In Scotland, though the 8th vowel is not heard, the 9th is not its substitute. The letters *e* and *i* before *r*, have the same sound as before other articulations,—*fill* and *firm*, *still* and *stir*, &c.; *send* and *serve*, *pension* and *person*, &c. having respectively the same vowel sounds. The reason of this is, that *R* has always an *articulative effect*; it is *trilled* in all situations; it has no *vowel effect* even when final. The terminations *er* and *re* have the peculiar *Scotch* vowel-sound noticed at page 25.

The 8th vowel and its associated softening of the letter *R*, are so peculiarly English, that they constitute a *shibboleth* to Scotchmen over the Border. In practising the following lists of words to acquire this English sound, the Northern student may at first pronounce the syllables *ir*, *er*, *re*, &c., simply as *ah*,—and without any *R*. By a little practice he will thus check the tendency to raise the tongue to the palate, and be enabled to produce the true sound with precision. Frequently the mere effort to open the vowel to *ah*, and omit the *R*, falls short of that point, and produces at once the precise English element. The article *the* is often pronounced 8, when the next word does not begin with a vowel.

EXERCISES.

Unaccented.—Certificate, circumference, circuitous, ferment, (v) herculean, hermitic, hirsute, mercurial, perhaps, perceive, perception, percussion, perdition, perfection, perfidious, perforce, perform, perfume, (v.) perfuse, ascertain, permit, permission, permute, pernicious, perpend, perpetual, perplex, persist, perspective, perspicuous, perspire, persuade, persuasion, pertain, perturb, pervade, servility, sternutatory, tergeminous, thermometer, verbose, vermilion, vernacular, verticity, vertigo, verbatim.

In *r* and *re* final after long vowels,—(the following words are monosyllables,)—bier, peer, mere, fear, veer, sear, sheer, tier, dear, near, leer, rear, gear, clear, here; air, heir, hare, pear, bear, mare, fair, where, wear, there, stair, share, tare, dare, ne'er, lair, rare, yare, care, glare; *par, bar, mar, far, star, tar, car; *purr, fur, cur; war; hoar, ore, o'er, oar, pour, boar, more, four, floor, wore, sore, shore, tore, door, lore, roar, yore, core, gore; poor, boor, moor, sure, tour, dure, lure, your, cure.

* In these words—the vowels 7 and 9 being so little different in formation from *r* (8),—the separate vowel quality of *R* is not so perceptible as in the other instances, in which a closer vowel precedes the *r*; but sufficiently nice observation will detect the same final element in all these words.

In the terminational SYLLABLES, er, ir, yr, re, &c. payer, weighler, obeyer, assayer, layer, gayer; ire, higher, fire, pyre, mire, wire, sigher, tire, dire, nigher, lyre; our, power, plougher, bower, flower, sour, shower, tower, dower, lower, (v.) cower; employer, alloyer, coyer; mower, sower, shewer, tower, (v.) lower, goer, grower; sabre, fibre, briber, acre, massacre, meeker, striker, ochre, lucre, nadir, pleader, cider, fifer, chafer, ephir, proffer, differ, loafer, eager, tiger, ogre, wager, niger, railer, feeler, beguiler, ruler, aimer, dreamer, emir, rhymmer, roamer, plainier, meaner, dinner, diner, owner, paper, sleeper, piper, hoper, hopper, cooper, airer, wearer, nearer, admirer, adorer, curer, lacer, fleecer, nicer, grosser, grocer, looser, hater, lustre, hatter, knitter, theatre, nitre, otter, voter, neuter, shutter, graver, ever, beaver, quiver, diver, hover, lover, over, mover, raiser, teaser, wiser, quizzer, poser, user, buzzer, washer, fisher, usher, rather, either, wither, bother, clothier, soother, other, watcher, pitcher, hatcher, botcher, butcher, impeacher, poacher, hanger, singer, finger, monger, maugre, zephyr, martyr, satire, sapphire, samphire.

Accented.—II. Chirp, perpetrate, herpes, serpent; perfect, perfidy, perforate, serf; birth, dearth, earth, earthquake, girth, mirth; Chersonese, erst, hearse, first, mercy, mercenary, immerse, persecute, person, personate, thirst, terse, verse, versatile, versify; tertian, version; birch, certain, certify, dirt, fertile, flirt, kirtle, pertinent, shirt, skirt, merchant, smirch, spirt, squirt, thirty, vertex, vertical, virtue, revert, myrtle; circle, circular, circuit, circumflex, dirk, firkin, gherkin, irk, irksome, jerk, kerchief, mercury, percolate, perk, perquisite, quirk, smirk, zircon, circumflex.

III. Stirrer, whirring, myrrhine, (sirrah, stirrup, squirrel, sirup.*)

* These words are sometimes heard with the 2d vowel; the others are almost uniformly pronounced with the 8th, to show their derivation from *stir*, *sir*, *whir*, &c. There is a tendency also to prefer the radical vowel-sound of *err*, *prefer*, *infer*, &c. in the derivatives *erring*, *preferring*, *inferring*, &c.; but *e* and *i* before *R* followed by a vowel, have otherwise the same sounds as before other articulations in the same predicament.

IV. Herb, herbalist, verb, reverberate, verbiage, ermine, ferment, (s.) firm, firmament, germ, germinate, hermit, kermes, mermaid, permanent, permeate, permit, (s.) sermon, skirmish, sperm, term, terminate, termagant, thermal, thermoscope, vermin, myrmidon ; cervical, fervent, fervour, nerve, nervous, serve, pervious, servant, service, swerve ; tirwit ; kersey, sirs, hers ; bird, gird, girdle, herd, merge, perdurable, perjure, third, verdant, verdict, verge, verjuice, dirge, virgin ; earn, earnest, fern, kern, kernel, learn, learning, stern, ternary, vernal, yearn, internal ; earl, early, earldom, girl, merlin, pearl, sirloin, sterling, twirl, whirl, whirlpool, whirlwind ; bergamot, birgander.

V. Err, her, sir, stir, whirl, myrrh, defer, prefer, aver, confer, deter.

Distinguish between

kernel	pearl	pertinence	pervade	circle	circulate
colonel	purl	purtenance	purveyed	surcle	surculate
asperate	asperation	literal	anker	auger	onerary
aspirate	aspiration	littoral	anchor	augur	honorary
manner	miner	sailer	raiser	concert	kerb
manor	minor	sailor	razor	consort	curb
firs	myrrhine	earn	wert	fir	ternary
furze	murrain	urn	wort	fur	turnery

Words of the same pronunciation, but different orthography.

berth	earnest	herd	verge
birth	Ernest	heard	virge

NINTH VOWEL.

OBSERVATIONS.—In forming this vowel, the tongue is drawn back a degree farther than for the preceding element—hardly midway to its position for *aw*. This sound is always short in English, except when it occurs before *R*, final or followed by an articulation : it is consequently very liable to be changed to the more familiar long sounds *ah* or *aw*, when it has to be prolonged, as in singing. This arises, not from any difficulty in maintaining the 9th position, but from the English organs being unaccustomed to maintain it. A Welshman would have no trouble in prolonging the vowel to any extent, simply because he is accustomed to form it as long as our *ah* or *aw*.

Among English speakers, there is too little precision in this sound. All the

open vowels are liable to considerable variation among individual speakers; but this vowel is perhaps one of the most indefinite and variable of any. It would be well if at least a clear distinction were preserved between it and the preceding formation, in such words as *urn* and *earn*, *fur* and *fir*, *purl* and *pearl*, &c. but the erratic habits of both these vowels renders it the more difficult to confine them to a settled location in the mouth. When the *Art* of speech shall be more generally studied, these confusions and diversities will be condemned as unworthy of the educated speaker. The perfect distinction of minutely differing vowels is no less a test of polished and elegant speech than is the clear enunciation of unaccented syllables the test of a good articulation. The power of marking these vocal and articulate niceties with clearness, evidences a degree of command over the vocal organs which is rarely obtained without considerable application. It gives, besides, a precision and graceful variety to the utterance, which should, of themselves, sufficiently recommend its cultivation to the tasteful student.

In some English dialects, we hear, instead of *u*, a sound approximating to *oo*—ranging in some cases between ¹³*oo* and ¹¹*o*(re), and in others between ¹³*oo* and the French vowel *û* or *eu*; as in *mother*, *one*, *further*, *Thursday*, &c. pronounced *m^û_{oo}ther*, *w^o_{oo}n*, *f^{eu}_ûrther*, &c. It was probably a dialectic habit like this of sounding *o* for the 9th vowel, which seduced a recent writer on English sounds into the assertion, that the vowels in *cup* and *cope* are identical in quality, and differ only in quantity.* All these peculiarities arise generally from a habitual contraction of the labial aperture, and a too close position of the teeth. Let the defective vowel be practised with a very open formation—even though, at first, the sound be as open as *ah*; and the ear and organs will soon be able to distinguish and form the 9th vowel with precision.

In Scotland, this element is slightly less open, and of a deeper formation than in England,—the tongue being farther retracted towards its position for *aw*. This Scotch sound will be found separately noted ⁹ in our general vowel-scheme (page 28.) The open character of the English *u* will be readily acquired, by simply opening the mouth well, and retracting the lips in its utterance; and, when it is followed by *R*, final or before another articulation, by guarding against any lingual vibration for the *R*. The Irish pronunciation of *u* ⁹ has, like the Scotch, a deeper formation than the English,—partaking more of the quality of *aw*; it will be Anglicised by the same means.

We take occasion here to notice the peculiar French sound *eu*, which, in ignorance of its mechanism, is often so difficult to the English mouth; and to bring it in contrast with the English *u*(9)—the formation of which is equally difficult to French organs. The 9th vowel is not heard in French: the nearest ap-

proach to it is the vowel *eu*, as in *jeune*, *peur*, &c. Frenchmen do not, however, pronounce *eu* instead of *u*, but generally *aw* or *o*. They may with little difficulty acquire the true sound of this vowel when they compare its formation with that of their *eu*. The French *eu* is formed with the organs internally arranged as for the English *eh*, and externally as for *aw*; it is the compound, or *Labio-lingual vowel* corresponding to these *simple* Labial and Lingual Formations. (Let the English student of French apply this theory to his mouth, and he will at once produce the perfect French *eu*. The simplest way to practise is to dwell on the sound of *eh*, and, while doing so, to contract the labial aperture to its ordinary shape for the sound *aw*.) The English *u* is intermediate in formation to *aw* and *ah*. The French student of English cannot fail to produce it by sounding the vowel *ah*, and while doing so, allowing the organs slowly to arrange themselves upon the sound, so as to modify it into *aw*. An acute ear will trace several shades of vowel-quality in the progression from *ah* to *aw*. The English sound of *u* is rather less than half-way between these points. Having acquired the formation, let the sound be pronounced as abruptly as the vowel in *que*, *de*, &c., and it will be perfect.

EXERCISES.

9(short.) *Unaccented*.—Bombast, bombard, buffoon, consul, corpuscle, doubloon, ductility, justiciary, fungosity, lumbago, lustration, multangular, multiloquous, punctilious, runcation, rusticity, scurrility, stultiloquence, subdue, subjunctive, sublime, submission, subordinate, subscribe, substantial, subtract, subvert, succession, succinct, suffice, suffuse, suggest, supplant, support, suppose, suppress, susceptible, suspect, suspend, suspire, sustain, ulterior, umbrella, unable, uncertain, unclean, uncommon, undoubted, uneasy, unfold, unfortunate, ungainly, unhappy, unkind, unless, unmerciful, unnecessary, unpleasant, unpopular, unquestionable, unravel, upon, unrol, unsafe, unseen, unsightly, unsound, untidy, until, untrue, unusual, unwary, unwieldy, upbraid, uphold, uxorious, seldom, influx, impulse, bankrupt, bismuth, medium, odium, opium, earldom, birthdom, blithesome, wearisome.

In the terminational syllables *ous*, *us*, *ion*, &c. as in amphibious, synchronous, pestiferous, somniferous, abnormous, enormous, sy-

nonymous, dubious, conscious, studious, atrocious, jealous, marvellous, oviparous, precious, syllabus, genus, incubus, genius, momentous, troublous, gorgeous, ferocious, grampus, collection, obligation, selection, elocution, delusion, collusion, omission, demission, transmutation, vision, evasion, adhesion, version, question, dudgeon, retention, dimension, attention, extortion, distortion, intrusion.

9 (short). *Accented*.—II. Bluff, buffalo, cuff, chough, gruff, huff, muffin, muffle, enough, puff, ruffian, scuffle, slough, snuff, stuffing, suffer, suffocate, suffrage, tough, tuft, couple, crupper, cup, puppet, scupper, supplicate, supplement, supple, suppurate, upland, uproar, upward, abrupt, interrupt, nuptial ; doth ; bluster, bust, buskin, bustle, cluster, custard, custom, cusp, dusk, dust, fluster, frustrate, gust, gusset, husk, hustings, joust, justice, lustre, musket, must, pustule, rusk, rustic, russet, thrust, thus, trusty, percuss, discuss ; but, button, butler, buttress, clutch, clutter, cut, crutch, cutler, flutter, glut, hut, mutter, much, mutton, nut, nutmeg, putty, scuttle, shut, shuttle, strut, sputter, subtle, utmost, utterance ; brush, crush, flush, hush, luscious, mushroom, rush, usher, bucket, buxom, buxous, chuckle, duck, duet, ducat, flux, huckster, juxta, luxury, structure, succulent, suction, truckle, tuck : blunt, brunt, bunch, constable, dunce, front, grunt, hunch, hunt, junto, luncheon, month, punch, unto, bump, bumpkin, chump, clump, consumption, comfort, company, comfit, crumple, culpable, jump, lumpish, mump, pumpkin, something, stump, sumptuous, trumpet, umpire, bulk, consult, cultivate, dulcet, fulcrum, fulsome, gulf, hulk, mulet, multiform, multiply, multitude, pulp, pulse, stultify, skulk, silk, sulphur, sultry, ulcer, ultimate, vulture, result, wont, consult, function, junction, monk, monkey, puncture, punctual, sunk, truncate, uncle, unction.

III. blubber, borough, brother, buzzard, chubby, colour, courage, cousin, covenant, cover, cully, cunning, cupboard, currant, curricule, curry, double, dozen, drubbing, drugget, drummer, flurry, furrow, gullet, honey, huddle, juggle, luggage, money, monetary,

mother, mummary, nunnery, puddle, rubbish, rudder, rugged, rummage, shovel, shudder, sloven, slubber, smother, smuggle, summer, study, stubborn, subaltern, sullen, summit, thorough, Thummim, druggist, surrogate, tunnel, worry, hurricane, shrubbery, colander.

9 (long) *only before R.*—Purple, turf, surfeit, cursory, worse, burst, hurt, curtain, workman, lurk; suburban, worm, furze, curly, churlish, furl, worldly, churn, burnish, furnace, turner, urn, word, absurd, occurred, curdle, burden, purge, urgent, urge; purr, burr, murmur, fur, spur, slur, cur.

TENTH VOWEL.

OBSERVATIONS.—This vowel, called the *German A*, is formed by an increased retraction and abasement of the root of the tongue, coupled with a slight contraction of the labial aperture. It is perhaps the most melodious and melo-toned of all the vowel-sounds.

Mr Knowles considers this the *most open* vowel-formation, but our experiment, stated at page 23, proves that the oral aperture is considerably smaller for this than for the 7th vowel; and this latter may be proved by a simple, and conclusive experiment, to be the most open possible vowel-formation. Thus, let the mouth be opened *to the uttermost*,—by widely separating the teeth,—flattening the tongue, and drawing back the lips; and if the vocal effort be made, *ah* will result. Endeavour to sound *aw*, and it will be found impossible to do so without relaxing the lips or approximating the teeth, and manifestly reducing the oral aperture. In the light of experiment, there can be no question of the relative openness of these vowels.

The sound of this vowel is often too much modified by *the lips*; their projection and corrugation—faults too common—are injurious alike to grace and distinctness of articulation. It may be stated to be one of the characteristics of a good and practised speaker, that he forms his vowels as much *within the mouth* as possible. The beautiful *Oratorical Voice*—the *Orotund*—which many speakers acquire from long practice, but which may also be attained by cultivation, tends very greatly to subdue the action of the lips in speech; and this is attended with another advantage, that it leaves the lips free for their higher offices of emotional expression.

The habit of contracting the lips for this vowel is apt to modify it into the next, viz. 11, or even into 12, to the confusion of such words as *war* and *wore*; *scald* and *scold*, &c.

In practising the 10th vowel for the reduction of the labial action, the *tongue*

should be *drawn back* as far as possible, while *the lips*—merely covering the teeth a little more—remain retracted as for *ah*. With the finger placed under the chin, close to the neck, the downward pressure of the root of the tongue should be distinctly felt.

This vowel and the 7th are most irregularly used in Scotland:—words pronounced with the 7th in England having the 10th in Scotland, and others having the 10th in England being pronounced with the 7th in Scotland. Thus the English ¹⁰*what* and ¹⁰*walk*, are ⁷*whät* and ⁷*wälk* in Scotland, while ⁷*star* and ⁷*calm*, are ¹⁰*staur* and ¹⁰*caulm*. This exchange does not take place in words in which the 10th vowel is represented by *o* or *ou*. In these cases, the vowel is closed into 12 in Scotland; as in ¹⁰*morn*, ¹⁰*bought*, ¹⁰*cost*, &c., pronounced ¹²*mourn*, ¹²*boat*, ¹²*coast*, &c. To correct these irregularities, let our lists of words under the 7th, 10th, and 12th vowels be frequently and carefully read. The English pronunciation will soon become habitual; for the *formation* of the vowels can present no difficulty.

A peculiarity similar to the above is characteristic of the Irish dialect; for while in the diphthongs 7-1 and 7-13 the first element is changed into 10, we hear the 10th vowel changed into, or almost into the 7th, in the great majority of words in which it occurs.

The 10th vowel combines with the 1st to form a common English diphthong—heard in such words as *joint*, *joy*, &c.

EXERCISES.

10 (short) *Unaccented*.—Blockade, bronchotomy, cochineal, cognition, collapse, collate, collect, collision, collude, collusory, combustion, command, commensurate, commingle, commiserate, commodious, community, commotion, compages, companion, compare, compeer, compendious, compete, complacent, complexion, comply, compress, compute, conceal, conceive, concentric, concern, conciliate, conclusion, concussion, condemn, condense, condign, condole, condition, confabulate, confection, confer, congeries, congratulate, conjoin, conjunct, connate, consider, consign; conspiracy, consummate, contain, converge, convulse, correct, corroborate, corrode, corrupt, cosmetic, costume, holloa, longevity, monsoon, nocturnal, nonentity, obduce, oblate, oblique, obliterate, oblivion, obnoxious, obscure, observe, obstreperous, obstruction, obstruct, obtain, obumbrate, occasion, occlude, occult, occur, October, offend, officiate, omnipotent, oncotomy, ophthalmic, oppose, opponent,

oppress, opprobrious, oppugn, ostent, ostensible, oxalic, pollute, poltroon, polylogy, polymathy, pontifical, possess, posterity, prognosis, prosperity, quadroom, sialogogue, solstitial, somnific, spontaneous, spontoon, tontine, volcano, voltaic.

10 (short) *Accented*.—Block, blossom, blotch, boscage, boss, botany, bottle, bottom, box, broth; chocolate, chop, clock, cloth, cochleary, coxcomb, cockle, coffee, coffer, colossus, copper, copse, copula, copy, cortical, Cossack, costive, cottage, cotton, cough, crockery, crocodile, crop, cross, crotchet; docile, doctor, doctrine, document, dropsy; flock, fop, fortify, fossil, foster, fox, frock, frost, froth; gloss, glottis, gnostic, gospel, gossamer, gossip; hospitable, hostile, hot, hough; jockey, jocular, jocund, jostle, jot; knock, knot; locket, loft, lottery; mock, moss, moth, motley, motto, moxa; nocuous, nostrum, notch, noxious; occident, occupy, octave, ocular, off, offset, office, often, opera, operate, oppidan, opposite, option, optics, optimist, opulent, oscillate, osseous, ospray, ostler, ostrich, otter, ottoman, oxygen, ox, oxide; phosphorus, pocket, poplin, populace, populous, positive, posset, possible, postulate, pot, process, proctor, proffer, profligate, prologue, prop, property, prophecy, prosecute, proselyte, prosody, prospect, prosper, prostrate, proximate; quantity, quash; rocket, rostrum, rot; scoff, sconce, Scottish, scrofula, shock, shop, shot, shocking, socket, soft, soften, sop, sophist, soporate, sot, squash, squat, stock, stopple, strop, strophe; theocracy, theology, theosophy, throstle, tocsin, spot, topic, toss, totter, tropic, trot, troth, trough, twattle; vocative; wash, wasp, wassail, watch, wattle; bronchus; compact, competent, complex, complot, compromise, concave, conch, concave, concord, concourse, confident, confluent, conquer, conscious, conscience, conscript, consecrate, consequent, consistory, consonant, constipate, constitute, consuetude, contact, continent, contraband, contrary, controversy, contumacy; dolphin, donkey; font, frontal, frontier; monster; nonplus, nonsense; pomp, pontiff, Pontic, prompt; romp; solstice, swamp; tonsil, tonsile, tonsure; wampum.

III. Bobbins, body, bonnet, borrow, bother; cauliflower, chronic, choler, chronicle, clog, clonic, cobble, college, colleague, collocate, colloquy, colony, colophon, comedy, comet, comity, comma, commerce, commigrate, common, Corinth, coronal, corollary, correlate, corrugate; dollar, domicile, dominate, Doric, dromedary; fodder, folly, foreign, forest, frolic; glomerate, goggle, grovel; hobble, hobby, hollow, Holland, holocaust, holograph, homage, holiday, homily, homicide, horrible, hovel, honest, honour; jolly; knowledge; laurel, lobby, logarithm, Lollard; model, moderate, modest, mollify, monad, monarch, monitor, monody, monogram, monostich, monotone, moral; noddy, nomad, nominal, nonage, nestle, novel, novice; obelisk, obolus, oligarchy, olive, ominous, oracle, oraison, orator, orange, orifice, origin, orrery; phonic, policy, polish, pollen, polyglot, polypus, porridge, pother, probable, prodigal, prodigy, prominent, promise, proverb, provost; qualify, quality, quarrel, quarry; rosin; scallop, scholar, solace, solecism, solemn, solid, solitary, sonnet, sorrel, sorrow, sorry, sovereign, squabble, squalid, stolid, swaddle, swallow; theology, theodolite, toddle, tolerate, tomahawk, tonic, torrid, torrent, twaddle; volant, volatile, volley, voluntary, vomit; wadding, waddle, wallet, wallow, wallow, warrant, warren; zoology, zymology.

IV. Bob, bodge, bog, bond, bondage, bronze; clod, cobweb, cob, cod, cog, cogitate, comrade, conder, condyl, congener, congregate, congruent, conjugate, congress, convent, conversant, convex, cosmical; dog, dogma, dogmatize; fog, fond, for, (prep.) frog, from; globule, gone, goblet, gondola, gong, program; hog, hogshead; job, jog, John; lodge, lodging, log, logic, loll, long, longitude; mob, module, modulate, mollient, monument; nod; obdurate, obduracy, oblong, obviate, obvolute, odd, odontalgia, omnibus, omnium, on, onward; plod, pod, pond, ponder, poniard, problem, progeny, prong; quadrant, quadrangle, quadruple; rob, red, rondeau; shod, shone, sob, sod, soluble, solve, somnolent, song, spondee, sponsor, squab, squadron, squad, squander, strong, swab,

swan; throb, throng, tod, tongs, 'twas; voluble, volume; wad, wan, wand, wrong, wrath; yon.

10 (long) *Unaccented*.—Albeit, although, altogether, audacious, audacity, augment, aularian, aurelia, auricular, aurora, austere, auspicious, authentic, authority, autocracy, automaton, auxiliary, autumnal, discord, corporal, forbid, forgave, formation, formality, glaucoma, laudation, mordacious, mortality, ordonnance, ordain, orthography, ornate, organic, orthoepy, pauciloquy, saltpetre, scorbutic, tautology, tomahawk, torment, (v.) traumatic.

10 (long) *Accented*.—Boy, joy, oil, point, &c.; pawing, rawish, sawest; war, drawer, for, (conj.) border, chord, corpse, dorsal, forfeit, fork, fortunate, gorse, horse, hortative, morphia, remorse, mortify, mortuary, north, orphan, orpiment, orthodox, porcupine, porphyry, porpoise, quart, quarter, quality, scorch, scorpion, short, shorten, snort, sorcery, sort, sortilege, stork, swart, swarthy, torch, torpid, tortuous, torture, vortex, warp: conform, cord, cordial, cormorant, corn, corner, corneous, cornet, cornice, dormant, dormouse, forlorn, form, formula, formidable, gorge, horn, lord, lorn, morbid, morn, mortgage, normal, northerly, orbit, ordeal, ordinance, ordnance, organ, orgies, orgues, ornament, scornful, shorl, sorb, sorbile, sordid, storm, sward, swarm, torment, (s.) war, warble, ward, warlock, warm, warn.

II. auction, aught, auspices, author, authorize, autocrat, autograph, autumn, awful, awkward, balk, bought, brought, calk, cauf, cautery, caustic, caution, chalk, daughter, dauphin, falcon, fought, fraught, haughty, hawthorn, hawk, laudable, lawful, lawsuit, mawkish, naught, nausea, nauseous, nautical, nautilus, ought, paucity, pauper, raucity, sauce, sausage, saucepan, slaughter, sought, stalk, talk, taught, thought, vaunt, walk, water, wrought, malkin; also, altar, alter, balsam, Baltic, false, falter, fault, halt, malt, salt, saltcellar, smalt, spalt, vault, waltz, want, wanton.

III. Auburn, audible, augur, August, aulic, bauble, caudal, causey, daudle, gaudy, glauber, laureate, maugre, plaudit, plausible, sawyer, solder, strawberry, tawny, thaumatrope, traulism.

IV. Alderman, all, almost, audience, augury, awe, awl, awn, awn, bald, balderdash, baldrick, ball, bawl, brawl, brawn, broad, caldron, call, cause, caldron, clause, claw, crawl, daub, dawn, drawl, fall, fawn, flaw, fraud, fraudulent, gall, gauze, gnaw, hall, halse, khan, laud, lawyer, lawn, maul, maudlin, pall, pause, pawn, prawn, scald, scrawl, shawl, shawm, small, spawl, spawn, sprawl, squall, squaw, stalder, stall, tall, talbot, tawdry, thaw, wall, walnut, walrus, yawl, yawn, yager.

V. Caw, draw, faugh, haw, jaw, law, macaw, maw, pacha, paw, raw, saw, spa, straw, taw, yaw.

Distinguish between

aucupation	yawn	pawed	obduction
occupation	yon	pod	abduction
auricle	gnawed	pawnd	occidental
oracle	nod	pond	accidental
fawnd	awed	sawed	shorl
fond	odd	sod	shawl
gaud	awn	stalk	lorn
God	on	stock	lawn
	lord		stork
	laud		stalk

DIPHTHONG 10-1.

OBSERVATIONS.—This is a beautiful diphthong, compounded of *aw* and *ee*. It is generally somewhat *longer* than the diphthong 7-1: this arises from the less easy fluency of its elements. To modify the voice from *ah* to *ee*, the *tongue* has *only to ascend*; while to modify it from *aw* to *ee*, the *lips also* must take part in the action—and elongate the labial aperture while the tongue rises.

The *first* part of the diphthong is very uniform among English speakers: the *second* is less so, being very often stopped at *i*(2,) and sometimes even at a more open position. The Irish pronounce almost 7-1, for this diphthong, but with the 7 longer than in the English utterance of that combination. In Scotland the first part of the diphthong is closed into (11) or (12) (monophthong) which is usually united with the 2nd or 3rd formation, for the second part.

R never occurs with 10-1 in the same syllable in English: the word *choir* is pronounced *qu-ire* for greater facility of monosyllabic contraction. In such words as *coyer*, *destroyer*, &c., the full dissyllabic combination 10-1-8 is clearly preserved.

EXERCISES.

Unaccented.—counterpoint, envoy, cycloid, monochoid, trochoid, conchoid, rhomboid.

Accented.—I. Boyish, joyous, joyance, buoyant, coyish, annoying, loyal, loyalty, royal, royalty, moiety, voyage, voyager.

II. Boisterous, choice, cloister, coif, coistril, doit, foist, goitre, hoist, joist, loiter, moisture, noisome, oyster, poitrel, roister, quoit, voice, voiture. Joint, jointure, ointment, anoint, appoint, pointedness, pointless.

III. Boiler, broider, coyness, cloyment, doily, embroider, foible, hoiden, joinery, moldore, oily, poignant, poignancy, poison, poisonous, spoiler, toilet, voidable, xyphoides.

IV. Adjoin, avoid, broil, coigne, coil, droil, essoïn, foil, groin, join, loin, moil, noise, noiseless, oil, poise, soil, soilure, spoiled, toilsome, void.

V. Alloy, boy, cloy, hoy, joy, soy, troy, annoy, employ, buoy, destroy.

ELEVENTH VOWEL.

OBSERVATIONS.—This is a formation intermediate to *a*(11) and *o*(1d) which occurs in English instead of the latter vowel when before R in the same syllable. The 12th vowel is a closing *diphthong*, and the open element 8(R) could not be pronounced after it in one syllable. This has led to the omission of the second constituent of the diphthong, and the opening of the first, before R, to render the combination smoothly monosyllabic.

The open vowel quality of the English R draws all preceding closer vowels to a greater degree of openness than they have before articulations. This is particularly noticed in the cases of the 3rd and 12th vowels, which are regularly changed into the 4th and 11th before *r*(8) but the 1st and 13th—the closest vowels—equally illustrate the tendency. Very few uncultivated English speakers pronounce *ee*(1) or *oo*(13) distinctly before R, at least in conversational utterance. Such words as *beard*, *hereafter*, *earwig*, *merely*, &c. *cure*, *your*, *pureness*, &c., are flipantly pronounced, 2-8 and 11-8 instead of 1-8 and 13-8. However this may be passable in ordinary conversation, it must be reckoned objectionable in more deliberate speaking, or in reading. In some cases, the close element, instead of being opened, is altogether omitted before *r*(8), as in

cheerful, *future*, *courtesy*, pronounced by many speakers, *cherful*, *futyur*, *curtesy* or *curtsy*; but general custom warrants this elliptical utterance only¹⁻⁸ in the last instance—the other words being correctly pronounced in full, *che erful*,¹³⁻⁸ *future*, &c.

There is a delicacy in the softly blending English combination *o re* which is worthy of the attention of provincial speakers—especially of Scotchmen, whose pronunciation of these letters is peculiarly harsh. In this lies one of those little points, which are, perhaps, the most difficult to be separately appreciated, yet which give to dialects their most prominent features.

That the English 11(*o-re*) is not the same as the radical part of the 12th vowel (*O-oid*), but a more open formation, will be evident on comparing the Scotch and English pronunciations of such words as *ore*, *shore*, *chorus*, *porus*, &c. The Scotch *o* is the simple radical part of the English *O*—*oo*(12); but it is distinctly different from the *o*(11) before *R* in English. The rapid alternation of the proximate formation *aw*—*oh*, *aw*—*oh*, &c., or *oh*—*aw*, *oh*—*aw*, &c., will lead the ear to recognise the medial sound. The *R* final or before an articulation must not be *trilled*.

The monosyllabic combination 11-8 does not invariably supercede the dissyllabic form 12-8; but in personal nouns, such as *rower*, *sower*, *mower*, &c., the vowel retains its diphthongal quality, and these words are thus distinguished from such as *roar*, *soar*, *more*, &c.

Unaccented.—*Forebode*, *forecast*, *foreclose*, *foredoom*, *forefend*, *forego*, *foreknow*, *foreknowledge*, *foreshone*, *forestal*, *foretel*, *forewarn*, *forereach*, *foreshorten*, *fourteen*, *portfolio*, *portcullis*, *portmanteau*, *pourtray*, *sycamore*, *transport*, (s.) *import*, (s.) *bezoar*, *deportation*, *larboard*, *purport*.

Accented.—*Borax*, *boreas*, *doree*, *dorian*, *floral*, *forum*, *glory*, *glorious*, *glorify*, *gory*, *hoary*, *horal*, *koran*, *morian*, *oriel*, *orient*, *oriole*, *quorum*, *roral*, *scoria*, *scorify*, *sory*, *storax*, *story*, *storied*, *tory*, *torus*, *decorum*, *aurora*, *porous*, *canorus*, *censorious*, *chlorus*, *chorus*, *choral*, *inglorious*, *psora*, *pylorus*, *sonorus*, *thorax*, *immemorial*, *Marmorean*, *notorious*, *uxorious*, *victorious*; *coarse*, *course*, *court*, *courtier*, *courteous*, *courtship*, *force*, *forcible*, *forth*, *fourthly*, *hoarse*, *porch*, *pork*, *port*, *portly*, *portable*, *porter*, *porte*, *portico*, *port-hole*, *portion*, *portrait*, *portraiture*, *source*, *sportive*, *sportsman*, *sport*, *transport*, (v.) *report*, *support*, *apportion*, *deforce*, *deportment*, *fort*, *forte*, *import*,

discourse, discourteous, disproportion, divorce, enforce, perforce, proportion, recourse, report, support ; board, borne, bourn, ford, forefather, forefinger, foremast, foremost, forecastle, foreground, foreland, forelock, foreman, forenoon, forepart, foresight, foretaste, forerank, forge, form, (a seat,) fourfold, gourd, hoard, mourn, shorn, sorn, sword, sworn, torn, tournament, towards, untoward, afford, untorn, unworn, horde, upborne ; boar, bore, core, corps, door, encore, explore, floor, fore, four, gloar, hoar, lore, more, oar, o'er, ore, pore, pour, roar, score, shore, snore, soar, sore, store, swore, tore, wore, yore, adore, ashore, before, restore, implore, explore, ignore, restore.

Distinguish between

blore	ore	tore	form (a seat)
blower	ower	tower	form (figure)
gore	roar	torus	mourn
goer	rower	taurus	morn
hoar	shore	hoarse	{ import(to convey into) 10
hoer	shower	horse	
lore	sore	wore	import, (to signify)
lower	sower	war	import (s.)
more	store	borne	import, (signification)
mower	stower	born	

TWELFTH VOWEL.

OBSERVATIONS.—This formation is, in English, invariably associated with the closer form *oo*, producing a labial diphthong, 12-13, corresponding to the lingual diphthong 3-1.

The radical part of this diphthong is somewhat closer than the preceding element *o*(re)(11), but it is hardly, perhaps, so much as half way between it and *oo*(ze)(13.) The diphthongal habit tends to make the English mouth throw this sound too open, so that the combination is sometimes even in danger of being confounded with 7-13 ; but this is an extreme : less degrees of openness, however, particularly to *o*(11), are very common. In this respect, as well as in several other points already noticed, there is a striking analogy between vowels 3 and 12.

A very common fault in the mechanism of this sound consists in a pursed projection of the lips to "something like the *shape* of the letter o," (as the student is actually directed in many of our Elocution books;) but the roundness of the mouth must be *internal*, not external. The lips, for expression's sake, should be used as little as possible in speech. To form this vowel the tongue should be well depressed backwards, while the lips simply approximate a little. This *inward formation* of O is, besides, productive of a mellowness of tone which is particularly agreeable, especially in public speaking.

The tendency of diphthongs to slide colloquially into a sound intermediate to their component elements, is illustrated in a very common Provincial English utterance of this vowel—noted in our General Vowel Scheme, (page 28,) as the 2nd Labial Formation.

In Scotland this element, when attempted, is pronounced monophthongally. The vowel may be perfectly Anglicised, by simply allowing the sound to taper into oo before closing.

Thus, instead of foe < ¹²		pronounce foe > ¹² _{oo}	
"	ho < ¹² me	"	ho > ¹² _{oo} me
"	no < ¹² te	"	no > ¹² _{oo} te

The Northern Student will at first be apt to overdo this *in quantity*, but after a little practice he will have no difficulty in giving the requisite abruptness to the combination. He may take confidence from our assurance, and he may easily assure himself by experiment, that *in the shortest utterance* of the English vowel the *diphthongal quality is really heard*. By comparing the English and Scotch pronunciations of words containing o(12) before P, T, or K, as *hope, moat, yoke, &c.* he will satisfactorily and readily ascertain this fact.

In Scotland the sound of a(3 monophthong) is common instead of o(12), as in *hāme* for *hōme*, *stāne* for *stōne*, *alāne* for *alōne*, &c. In some districts a closer lingual sound is used in such cases, and we hear *stēēn* for *stone*, *bēēn* for *bone*, &c.

The 12th formation is comparatively seldom heard in Scotland: its most usual substitute, however, is the 10th. Words in which the 12th vowel is represented by *ou* or *ol*, as *soul, mould, folk, bolster*, &c. are pronounced with the diphthong 9-13 in Scotland. In Ireland a similar pronunciation occurs, but not to the same extent. The 12th formation (but monophthongal) is usually sounded in Ireland in words pronounced with that vowel in English.

EXERCISES.

Unaccented.—Alogy, also, allocation, amphiboly, anachronism, analogy, anecdote, annotate, antagonist, antelope, antonomasia, apogee, apoplexy, apostrophe, apotheosis, apposite, approbation, arrow, artichoke, autograph, barrow, bellicose, benevolence, bifold, bilbo, billow, borough, borrow, botanic, brocade,

broccoli, buffalo, burrow, callow, cameo, canopy, cargo, cenotaph, chromatic, chronology, coact, coagulate, coalesce, cocoon, coerce, coeval, cohabit, cohere, colony, colossus, coquette, coronal, cosecant, crocodile, cuerpo, cupola, cynosure, daffodil, derogate, disobey, dissonant, domestic, dominion, echo, elbow, elocution, eloquent, embargo, embryo, esoteric, exodus, fallow, farrago, fellow, follow, foment, frivolous, furlough, furrow, grotesque, halo, harrow, hollow, hyperbole, immolate, imposition, inmost, inchoation, indolent, innocent, innovate, inuendo, insolate, insolent, intaglio, interrogate, introduce, inviolable, iodine, junto, kinsfolk, leo, limbo, malevolence, manifesto, manifold, marigold, marrow, mausoleum, meadow, mellow, methodize, metropolis, mezzo, minnow, mistletoe, Mogul, molest, molasses, monopolize, monotone, motto, mulatto, mosquito, myopy, narrow, negro, neoteric, nitrogen, nobility, nosology, notation, obese, obeisance, obedient, obituary, oblige, obloquy, obsolete, omit, omnipotent, opaque, operose, opinion, ottoman, ovolo, palmetto, panado, panoply, peony, philosophy, pillow, pleonasm, poetical, polemic, police, position, potato, primrose, proboscis, proceed, proclaim, procure, produce, (v.) profane, profess, profile, prolate, quotation, quotidian, ratio, reciprocal, re-echo, reprobate, reproduce, rogation, romance, rondeau, rosette, rotation, scare-crow, scholastic, sciolist, sirocco, society, soever, solemnity, solicit, solidity, sorrow, stiletto, strappado, stucco, studio, sycophant, syllogism, symphony, syncope, synonyme, systole, tadpole, tallow, tenfold, theodolite, thorough, threshold, tobacco, tyro, utmost, variolous, vertigo, veto, violate, violin, virago, vocation, volition, wallow, zoology.

Accented.—I. Boa, oasis, poet, proa, proem, stoic, goer, orthoepy, owing, mower, zoophyte.

II. Approach, appropriate, atrocious, betoken, bloat, blowpipe, boat, both, broken, broach, broke, choke, cloak, close, (a.) coach, coast, coat, coax, cocoa, cohobate, cohort, coke, connote, copal, cope, copious, croak, crocus, devote, devotion, dissociate, doat, dose, (s.) dotage, elope, emotion, encroach, engross, ferocious, float, focus, folk, grocer, grope, gross, hoax, hope, host, iota,

jocose, joke, loach, loaf, loath, locomotive, locust, lotion, moat, mope, mote, motive, motion, narcosis, negotiate, note, notary, notice, notion, oaf, oak, oakum, oat, oath, open, opium, opiate, parochial, poach, poke, post, potable, potent, potentate, precocious, procreate, prognocis, promotion, protest, (s.) quote, quota, quotation, remote, reproach, revoke, roach, roast, rope, rotatory, rote, scope, slope, sloth, smoke, smote, soak, soap, sociable, social, sofa, spoke, stoker, stroke, throat, toast, token, tope, total, trophy, trope, utopian, vocal, votary, vote, wrote, yoke, yolk; bolt, bolster, bolter, colt, colter, dolt, holt, jolt, moult, molten, poultry, poultice, revolt, volt, won't.

III. Aonian, bonus, bowline, Caledonian, clover, cobalt, curioso, demoniac, diploma, encomium, ennoble, eolian, erosion, foliage, folio, froward, frozen, gnomon, harmonious, hautboy, holy, immelodious, inconsolable, incontrollable, inharmonious, inodorous, mastodon, matrimonial, mohair, molar, moment, noble, October, odious, odour, odorous, ogle, ogre, olio, omen, omer, onyx, opponent, oval, over, overboard, overt, overture, ovine, pagoda, parsimonious, petroleum, probate, Roman, roseate, sober, soda, solar, spoliare, toga, trover, zodiac.

IV. Appose, arrode, atone, behold, blown, bold, bole, boll, bone, bowl, brogue, close, (v.) clothes, clove, code, cogniac, cold, coal, condole, cove, comb, corrode, crosier, depone, depose, dethrone, dispose, doge, dole, dome, doze, droll, drone, explode, expose, flown, foal, foam, fold, gloze, groan, hold, hole, homely, hose, hosier, impose, incommode, control, indisposed, infold, intone, knoll, load, loam, loan, loathe, lobe, moan, mode, mole, mould, node, nones, nose, ode, old, oppose, opprobrious, osier, own, parasol, pistole, pole, poll, pose, prone, probe, propose, road, roam, roan, rogue, roll, rose, rove, repose, scold, shoal, shown, shrove, sold, soldier, sole, soul, stone, stove, suppose, swollen, though, thowl, thrive, throne, toad, told, toll, tone, troll, unload, uphold, vogue, woad, wold, wove, zone.

V. Although, beau, below, bestow, blow, bo, bow, bureau, crow.

dough, flow, foe, fro, glow, go, grow, ho, hoe, holloa, know, lo, low, mow, no, owe, roe, row, show, sloe, slow, snow, so, sow, stow, throe, throw, toe, tow, trow, woe.

THIRTEENTH VOWEL.

OBSERVATIONS.—This is the closest of the Labial class of Vowels. In its correct formation, the base of the tongue is depressed, and the lips are evenly approximated. Its mechanism is very often rendered deforming to the mouth, by the lips being “thrust out like a funnel.” Indeed, this is the mode of formation set down in the great majority of books which profess to give directions on the subject; but it is faulty in many ways, both to the eye and ear. It muffles the voice, and deprives it of depth and mellowness; it is a hindrance to expressive utterance; and it impedes the actions of articulation, and renders them heavy, thus creating, or greatly aggravating, difficulty in cases of stammering and defective articulation. The corners of the lips should meet, and their central edges approximate, *without projection*; and the depression of the root of the tongue should be so firm as to round off the angle of the neck and chin. The close position of the lips is merely required to lessen the external aperture of the mouth, and, in whatever way this may be effected, the sound will be modified into ¹³oo. The projection of the lips is therefore as perfectly unnecessary as it is unquestionably graceless.

This element, like the 1st, has an Articulative effect, when the modifying organs are further approximated during the continuance of the sound. By a slight appulse of the lips, the vowel oo becomes the articulation W. Thus if the lips be momentarily *compressed between the finger and thumb* while sounding oo, the voice will be modified into woo, woo, woo, &c.

Words ending with oo are liable to the fault noticed with respect to E, (page 80); the sound dies away in breath as the organs, assume their close position. This habit will be easily corrected by prolonging the sound, and sharply finishing it in the glottis, without waste of breath.

The thirteenth vowel is so associated with the articulation Y in English, from the Alphabetic monograph U bearing the compound name Yoo, that the English student has often some difficulty in believing that *u* = *yoo* is more than a simple vowel; but he must lose sight of *letters* in his study of *sounds*, and then he will be able to analyze this seemingly simple element, and detect in it an articulative action, as well as a vowel sound.

In Scotland we commonly hear the 3rd *Labio-Lingual* formation ¹³ú (*French*) instead of ¹³oo. This is the *general* Scotch pronunciation of words containing ¹³oo represented by o or oo, as in *do*, *too*, &c. In some districts the *Lingual* sound ²₁i or ee is used,—as in *dee* for *do*, *séen* for *soon*, *skill* for *school*, *fill* for *fool*, &c.;

and in long syllables, as when the vowel is final, the *Third* vowel (monophthongal) is not uncommon; as in *tae* for *too*, *day* for *do*, &c. Thus the sentence, “*Poor John’s so heated that he’s just gone out to cool himself*,” conveys to an English ear the rather startling assertion, that “John is so *hated* that he has just gone out to *kill* himself.”

Element Thirteen is the common Scotch sound of the English diphthong 7-13, as in *house*, *plough*, *now*, *cow*, &c. pronounced *hoose*, *ploo*, *noo*, *coo*, &c.

In Ireland this vowel is seldom heard exactly as in England; the vernacular sound used instead of *oo* is the *Labio-Lingual* formation produced by the union of the formations { ∞ . This gives a very peculiar sound, which an English mouth will have some trouble to mould. The Irish sound will be Anglicised by simply holding the tongue well back; the labial position being the same as for *oo*.

EXERCISES.

Unaccented.—Ambush, anteroom, arrowroot, bivouac, bridegroom, brunette, brutality, cesspool, cherubim, comminute, congruous, courant, crusade, faithful, ferula, fruition, fulfil, hurrah! huzzah! instrument, into, issue, pressure, prudential, prunello, rendezvous, routine, rubescent, rupee, souchong, tissue, together, toupet, treasure, unto, virulent.

Accented, (*short*).—II. Book, brook, butcher, cook, crook, cuckoo, cushat, cushion, foot, footman, footstool, hook, look, nook, partook, push, puss, put, rook, ruth, ruthless, soot, took, pulpit.

III. Bosom, bullock, bullet, bulletin, bully, courier, fuller, goody, pullet, pulley, sugar, unbosom, unwomanly, woman, womanhood, woody, woollen.

IV. Bull, bullion, bulwark, full, fully, good, hood, pull, should, stood, wood, woodman, wool, would, would-be.

(*Long*) I. Alleluiah, congruity, cruel, cruet, doer, druid, fluid, gruel, incongruity, insure, poor, roué, ruin, sure, surety, tour, truism, your.

II. Behoof, boot, booth, booty, bouquet, brutal, caboose, coop, coot, croop, crucify, croupier, droop, fluke, flute, fruit, fruitage, goose, croup, hoof, hoop, hoot, hookah, inhoop, inscrutable, loof, looping, loose, moot, peruke, poop, proof, recruit,

reproof, roof, roost, route, rufous, ruler, rutilant, schooner, scruple, scrutable, shoot, sloop, sooth, soup, spruce, stoop, tooth, troop, truce, truth, uncouth, whoop, wootz, woof, youth.

III. Cerulean, booty, doodle, foolish, frugal, gloomy, looby, manœuvre, moonish, obtrusion, oozy, ousel, prudent, prudish, removal, rheumatism, rhubarb, ruby, rudiment, ruminant, rumour, schooling, smoother, souvenir, trusion.

IV. Admove, approve, balloon, behove, bloom, boon, boom, bouse, brood, broom, bruise, brucine, buffoon, cardoon, cartoon, choose, cocoon, cool, crude, cruise, detrude, doom, doubloon, food, fool, galloon, gloom, gouge, groom, groove, harpoon, improve, intomb, loom, loon, lose, maroon, monsoon, mood, moon, move, noon, noose, ooze, pantaloons, peruse, picaroon, bigaroon, platoon, poltroon, pool, prove, prude, prune, remove, reprove, rheum, rood, room, rouge, rubric, rule, ruse, saloon, school, shrewd, smooth, soon, soothe, spoon, spontoons, spool, stool, swoon, tool, whose, whom, womb, wound, yule.

V. Accrue, ado, beshrew, bestrew, brew, coo, crew, do, drew, halloo, Hindoo, loo, ormolu, ragout, rue, screw, shampoo, shoe, shrew, strew, taboo, tattoo, threw, through, too, true, two, undo, who, woo, you.

THE ASPIRATE, H.

OBSERVATIONS.—We have shown, at page 36, that the letter H does not represent any fixed formation, but simply an *aspiration of the succeeding element*. Thus H before *e* is a *whispered e*, before *a* a *whispered a*, &c.—differing, however, from the simple whispered vowel by the *inexplosive* commencement of the aspiration, as before explained ;—and H before *alphabetic u*—which, it will be remembered, represents the combination *y-oo*—denotes a whispered Y, as in *hue*, *human*, &c. pronounced *Yhue* = *Yhyoo*, *Yhuman*, &c.

Some writers analyze the combination *Wh*, correspondently, into *Whw* ; and it must be acknowledged that many persons do pronounce such words as *what*, *which*, *when*, &c. with a *Vocal* as well as a *Breath W*,—*Whwat*, *Whwen*, &c.—but this is by no means the general mode. *Wh*—the *Breath W*—is often in these words used independently ; although its lingual correspondent, the *Breath Y*, is not so used in English.

English speakers too commonly omit the aspirate of Y and W, and so confound in their pronunciation, such words as *hue* and *you*, *which* and *witch*, *whale* and *wail*, *whither* and *with*, *whig* and *wig*. These aspirations are very unwelcome to the English mouth, but they can only be omitted at the expense of ambiguity. How very awkward to have a brother named Hugh.—“I assure you I gave the book to 'Ugh.” “I beg your pardon,—that you certainly never did.” “Upon my honour!—'Ugh cannot have forgotten it.” “I!—come, come!” “*You!* no, no, I did not mean *you*, but 'Ugh,—your brother 'Ugh!”

The Vowel aspirate is very irregularly used in many parts of England; it is heard when it should be silent, and silent when it should be sounded; and that with such perverse obstinacy that pure initial vowels are almost unheard, except in cases where they ought to be aspirated. A gentleman dining on cold hare, astonished his entertainer, by exclaiming, “The hair is very 'ot. Explaining himself, when he observed the misapprehension, he said, “I mean the *hair we breathe*, and not the '*are we're heating*.”

This remarkable perversity of custom has been amusingly made the subject of a petition in verse from the letter H to the inhabitants of Shrewsbury, who are notorious for their *haddiction* to this *abit*.

Whereas by you I have been driven
From *House*, from *Home*, from *Hope*, from *Heaven*;
And placed by your most learn'd society
In *Ills*, and *Anguish*, and *Anxiety*:
Charged, too, without one just pretence,
With *Atheism* and *Impudence*,—
I now demand full restitution,
And beg you'll mend your Elocution!

To this petition by the Rev. R. W. Evans, an *aspiring* Shrewsbury poetess aptly rejoined:—

Whereas we rescued you, ingrate,
From *Horror*, *Havoc*, and from *Hate*,
From *Horse-pond*, *Hungering*, and from *Halter*,
And consecrated you on *Altar*,—
And placed you, where you 'd never be,
In *Honour*, and in *Honesty*;
We think your talking an intrusion,
And shall not change our Elocution.

Many public speakers contract a very disagreeable habit of giving a *vocal* commencement to H,—*ahold*, *ahundred*, &c.,—as if fearful that otherwise it would not reach the ears of their auditors. But if it be legitimately aspirated, and no more, it will not fail of audibility: the *succeeding vowel* makes it heard far better than can the tasteless expedient of putting a vowel sound before it.

A Northern habit of forming, or rather *deforming* the H, consists in giving a degree of guttural compression to the breath, by approximating the base of the tongue and the soft palate, producing the effect of the Scotch *ch*, which otherwise is not used as an initial sound. There is something in this Highland peculiarity extremely harsh and grating to English ears. It should be studiously avoided,—and easily may be,—by all who aim at propriety in speaking English.

Let the Stammerer study attentively the characteristics of the letter H. It is invariably a severe stumbling-block. He will find that, in his fruitless efforts to pronounce it, or rather to pronounce the vowel after it, his chest is bearing down with collapsing force, and the breath welling out in heavy spouts from his convulsed glottis. A useful exercise to check this, consists in *prolonging an expiration* as much as possible. Let the lungs be fully inflated, by expanding the chest to its utmost breadth, and then let the breath be emitted slowly, softly, and equably in one unbroken streamlet. After a little practice, the *whispered expiration* will be continuable almost as long as a *vocal one*,—a vowel. The junction of this breathing with the vowels must next be aimed at. Thus:—alternate, in the prolonged expiration, the voice and the whisper of the same formation, *h-e-h-e-h-e*, &c.; *h-o-h-o-h-o*, &c. If the difficulties with initial vowels have been first worn off, the Stammerer will not be long in subduing this,—perhaps the most troublesome feature in his impediment. Habit,—strong habit,—will, for a time, baffle his skill, or try it sorely; but steady perseverance will overcome even the tyranny of habit.

EXERCISES.

Initial.—Heap, heave, hillock, hymn, hatred, heinous, heterodox, hairy, habitable, hand, hasp, hearken, halve, her, hum, hurl, hospital, haughty, horsemanship, horal, hopeful, homely, hood, hoof, who.

Medial.—Abhor, ahoy! behold, behest, behemoth, dishearten, enhance, forehand, heigh-ho! inhibit, mahogany, manhood, nihilism, out-Herod, outhouse, parhelion, perhaps, prehensile, rehearse, unhappy, vehement.

In the following words, though *H* is written, the vowels are not aspirated:—

Heir, heirship, heirloom, &c.; honest, honesty, &c.; honour, honourable, &c.; hostler; hour, hour-glass, &c.; humble, humbly, &c.; humour, humorous, &c.

DICTIONARY OF ENGLISH SOUNDS.

SECTION SECOND—ARTICULATIONS.

WE have already explained the leading General Principles of Articulation, and given a complete scheme of the Articulate Elements of our Language. We shall now proceed to offer some *Practical Observations* on each of these elements, with reference to their *formations, defects, combinations, &c.*, and to furnish sets of Exercises, in the practice of which the student will be enabled to acquire perfect mastery over the INSTRUMENT OF SPEECH.

This department of our work will, we trust, be of especial service to Teachers, Parents, and others who have the management of children, in enabling them to *prevent*, or *check* by timely skill, the formation of habits of Defective or Uncouth Articulation, and to *direct* the vocal efforts of children in such a way as to insure their speaking with fluency, grace, and distinctness.

To the Lisper, Burring, Mumbling, and Mouthing “children of a riper growth,” who are conscious of their cacophonies, and desirous to correct them, these Observations and Exercises furnish the means of removing such articulative blemishes. To the Public Speaker they offer Principles and Praxes such as, in application, cannot fail to give Articulation its highest effectiveness.

The *Stammerer* will find many remarks under the different Elements, which will be of much service to him, both as directory and cautionary assistances. An intelligent and a practical acquaintance with the Mechanical Principles of Speech is the only rational foundation for a system of cure. We cannot better advise the Stammerer than bid him study well the Natural Principles of Speech. Knowing them familiarly, he must be dull indeed who does not work out a large measure of improvement from them.

For *perfect freedom from impediment*, however, *Oral Instruction*, and the vigilant eye and ear of a master—who can “*follow Nature*” in his Art—may be, in almost all cases, necessary. To no Art must the Poet’s definition of “*True Art*” be more strictly applicable than to the ART of SPEECH as applied for the eradication of Stammering. It must be, merely, “*NATURE—to advantage dressed.*”

The following Table exhibits the Articulations in the order in which we shall now treat of them :—

Articulations.	Initial.	Final.	Between Vowels.	Before an Articulation.
I. P, <i>as in</i>	pay	ape	paper	apricot
II. B, ...	bee	glebe	neighbour	ably
III. M, ...	mar	arm	army	arm’d
IV. Wh, ...	why	—	awhile	—
V. W, ...	way	—	away	—
VI. F, ...	fed	deaf	definite	deftness
VII. V, ...	veal	leave	evil	ev(e)ning
VIII. Th, ...	third	dearth	ethic	ethnic
IX. Th, ...	these	seethe	either	wreath’d
X. S, ...	sell	less	essay	estuary
XI. Z, ...	zone	nose	rosy	rosebush
XII. R, ...	rare	—	rarity	—
XIII. L, ...	left	fell	fellow	fell’d
XIV. T, ...	tale	late	later	lateness
XV. D, ...	day	aid	trader	tradesman
XVI. N, ...	nave	vain	waning	mainland
XVII. Sh, ...	shelf	flesh	fisher	fishmonger
XVIII. Zh, ...	giraffe	rouge	pleasure	hedgerow
XIX. Y, ...	ye	fille (<i>French</i>)	cayenne	—
XX. K, ...	cap	pack	packet	packthread
XXI. G, ...	gum	mug	sluggard	smuggler
XXII. ng, ...	—	sing	singer	singly

P

OBSERVATIONS.—The formation of this letter consists, 1st, in a firm and equal contact of both lips, so as to retain the breath perfectly behind them while it is compressed within the mouth; and, 2nd, in an equal and rapid disjunction of the lips to allow the compressed breath to escape—which it should do with a degree of distinct *explosiveness*. If the contact of the lips be not sufficiently firm to stop the breath, the letter will strike the ear like *F*; and if their action be heavy, the *p* will be altogether inaudible when final, and very ungraceful, and injurious to distinctness in other situations.

While the lips are in contact, there should be no pouting, or motion of any kind; their separation should be by one light and uniform action, so that the whole lips may be simultaneously disengaged; for if they are projected and *pushed* asunder—as they not unfrequently are—the features are needlessly deformed, and many faults, both of articulation and expression, are created. *P* before *F* or *V*, is in this way rendered an impossible combination, or at least an excessively ugly one in the attempt; and many of the *vowel* sounds also suffer in quality from the contracted and rounded aperture of the mouth. The *corners* of the lips must be brought apart, or all the vowels from *ee* to *ah* will be more or less injuriously affected. Besides, the habit of forming the labial-articulations in this loose and wriggling way interferes much with the expressive power of the lips in the manifestation of feeling. The mouth is the best and most expressive index of emotion, and that whose signs are least capable of suppression. The eyes have been called the “windows from which the soul peeps forth;”—we should call the mouth the *door* by which she actually comes forth. But if, by ungainly habits of speech the delicately-varying expressiveness of the mouth may be defeated, how important—to the orator and physiognomist at least—must be the power of regulating the articulative motions of the lips.

Where there exists any fault in the formation of this letter, we should prescribe the following Exercise, which will be found easy and highly improving. Practise words containing the letter *P* in the four situations indicated in the Table, and keep the lips in firm contact *for some seconds* at each *P*,—observing, that while the pressure of breath is continued, there is no *motion* of any kind in the lips. Observe, also, that there is no escape of breath by the nostrils.

This exercise will subdue, and, with a little care, soon remove the tendency to labial mal-articulation. It will be found very useful to *Stammerers*, who experience difficulties from want of power over the facial muscles. The lips, in many cases of Stammering, are so tremulous and feeble in their motions, that they cannot retain the breath under the slightest pressure, but start off again the instant they meet, causing repetitions of the labial syllable—*pa-pa-pa-paper*. Sometimes the *upper lip* is held so loosely, that in the effort to separate the lips it will descend with the lower lip, as if glued to it, dragging down the nostrils, and deforming the whole countenance. The *upper lip* should have

as little motion as possible, and it should never be depressed below the edges of the upper teeth.

The letter *P* presents another difficulty to Stammerers, from an *upward pressure of the lower jaw* locking the under teeth within the upper range, while the lips are in contact. This renders a downward motion of the jaw, as well as of the lip, indispensable to finish the letter; and the teeth are thus forcibly jerked down, again to be jammed upwards in fruitless repetitions: and often, instead of disengaging the jaws by the descent of the lower teeth, the Stammerer puts the effort of separation into *the head*, and tosses it backwards, or draws it from side to side. *P* is a formidable difficulty under such circumstances; but a careful study and practice of the correct formation of the letter will soon remove this source of impediment, and correct any fault that may interfere with grace or distinctness.

P is an obstruction of *breath* only; there is no effort of *voice* in its formation; it has no sound but the *explosion* of breath which finishes it. A fault is often created by the too forcible conjunction of the lips, which gives a degree of audibility *to their meeting*; and this, in an aggravated degree, accompanied by deficient glottal power, often produces Stammering of a very heavy and convulsive kind. The lips, and the organs of articulation generally, should assume the position required for the different formations, gently, smoothly, and slowly,—retain it firmly while the breath is compressed behind or between the articulating organs, and by an energetic disjunction, give off the explosive effect of the articulation with rapidity. The letter *P* having no other element of audibility than this explosion, can never be deprived of it without producing indistinctness or difficulty.

We may express in a sentence the great leading characteristics of good and bad articulation. The energy of vocal action is *disjunctive* in good speaking, and *conjunctive* in heavy or impeded utterance; that is to say, the contact or approximation of the organs is light in the one case, and heavy in the other;—the general direction of the actions is *downwards* from articulations to vowels in good speech; and in indistinct or stammering speech, the force of the actions is upwards from vowels to articulations. In order to be clearly understood, with reference to the letter *P*, then, we observe, that it is not made by the conjunction of the lips, but by their separation; and this of course implies that they must be in contact before they can be disjoined. If the Stammerer, and the Mumbler, and all classes of bad speakers, could apprehend and apply this principle of articulation, they would soon rejoice in distinctness and fluency.

We must farther observe, that in separating the lips there must be no jerking of the jaw. If a vowel follow the *P* in the same syllable, the teeth should descend for the vowel as freely as possible, but the *P* itself must have no motion of the teeth, either upwards when the lips meet, or downwards when they separate. The teeth should remain apart even when the lips are in contact. If while the lips are in the articulating position, the tongue be advanced towards them, it should feel that the teeth are apart, and that however great may be the pressure of breath, the teeth remain perfectly steady.

There is some little art required to make *P* audible when it occurs in connexion with any of the other *obstructive articulations*, as in *nap-kin*, *step-quickly*, *slep-t*, *cheap-tea*, *scape-goat*, &c. To master this difficulty, a little practice of the following Exercise will be found effectual :—

ape tay ape kay ape day ape gay,—with ē, ī, ō, oo.

ap tap ap cap ap dap ap gap,—with ě, ĭ, ŏ, ů.

In finishing this and other articulations, it is highly important in every case of difficulty, to notice that the issue of breath be restrained immediately on the organic separation. If the breath pour out in a continuous stream, the chest will fall, and the lungs will soon be exhausted. It is the want of this power to retain the breath after articulations which causes the great difficulty which Stammerers experience in joining articulations to succeeding vowels. They will often get smoothly over the consonants, and stumble at the vowel, utterly unable to connect the two. They must bear in mind that the breath in articulation is exploded *from the mouth*, and not from the chest. The space within which the air is compressed is *above* the glottis, and the effect of the compression must not be communicated below the glottis.

When a word contains the combination *pp*, the effect of only one *p* is heard ; as in *apprise*, *upper*, *supplicate*, &c. ; but when one word ends with *P*, and the next commences with the same letter, they should in general be separately articulated. Two *p*'s can only be made by a repetition of the action of one. *B* and *M*, being formed by the same labial action as *P*, will not blend with that letter ; but the *P* must be separately finished when it comes before them. Not, however, when it is *in the same word*, as in *upbraid*, *upborne*, *upmost*, *topmost*, &c. where the *P* is a mere stop of the voice. In *cupboard*, the *b* only is heard, and in *subpæna* the *b* is sunk, and *p* heard.

It was noticed at page 48, that the nasal letters *M*, *N*, *NG*, must have the breath perfectly obstructed by the mouth, in order that the current of sound may pass completely through the nostrils ; it follows, therefore, that any of the obstructive letters coming before either of the nasal elements, must be finished independently of the nasal letter, or the explosion which necessarily results from compression of the breath, must pass through the nose. This creates a degree of sniffing which is very ungraceful, and which may be easily avoided by a light and rapid articulation of the explosive element. *P* or *B* before *M*, must, from the hiatus caused by the repetition of the same action, be allowed to nasalize their explosions when they meet *in one word*, or in common phrases ; but there is no excuse for sniffing the explosions of *T*, *D*, *K*, and *G* before *M*, for they are produced by actions which may be rightly performed without at all disturbing fluency of articulation. On the same principle, *T* and *D* before *N* in the same word, must lose their oral explosiveness ; but the four other obstructives (*P*, *B*, *K*, *G*) should never be allowed to do so in the same situation.

P initial, combines only with *l*, *r*, and *y* in English ; therefore in all the

other combinations which we *write*, namely, *pn*, as in *pneumatic*; *ps*, in *psalm*; *pt*, in *ptarmigan*, &c. the *p* is silent. *Pw* is a common *French* combination, as in *poids*, (pronounced *pwah*.)

EXERCISES.

Initial.—Pier, pean, peal, peat, piece, pique, peep, peevish, pibroch, pigeon, pickle, pimple, pippin, pivot, pith, pity, pinguid, pace, pathos, Paphian, pavement, paper, pepper, pebble, pestle, pettish, pap, pabular, pamphlet, papaverous, pavilion, pabulum, pass, path, paternal, palatial, pagoda, parboil, parmezán, parvitude, partizan, perceive, percolate, perfect, permeate, perk, perhaps, puppet, public, pump, puff, purchase, purple, pugnacious, pucker, pauper, popish, put, poop, pipeclay, pounce, point, poignant.

Pl.—Plague, placable, plait, played, place, plays, pleonasm, plethoric, plenary, pliable, plight, plinth, plod, plot, pluvial, plural, plum, plump, plunder, plush, plough, plant, plasm, plaudit, plausible, platoon, Platonic, pledge, plenitude, plexus, plicature, plover.

Pr.—Practice, prairie, praise, prate, pragmatic, prank, prattle, pravity, prawn, prayer, prebend, precarious, preamble, precious, precipice, preclude, predal, predicate, preface, prefer, pregnant, prepare, preposition, presbyter, pretend, preterit, pretty, previous, prevalence, privilege, privative, proper, probable, probe, prove, prime, proud.

Pu.—Puce, pudency, puerile, pugilist, puisne, puissant, puke, pule, pumice, pupil, pure, putative, putrid, pewter, pew.

Between vowels.—Sleepy, reaper, pippin, sippet, paper, apex, epoch, pepper, wrapper, napping, cupper, supping, pauper, stopper, hoping, shopping, topic, toper, stooping, cooper, piper, viper.

Before an Articulation.—Chapter, styptic, reptile, rupture, captain, cheapness, grapnel, shapely, haply, deeply, toppling, supplicate, April, apricot, cupreous, upright, napkin, pipkin, stopcock, upshot, upward, naphtha, knapsack, apt, strapped, wept, kept, whipped, shipped, popped, cupped, shaped, steeped, piped, hoped, cooped, steps, whips, mops, pipes, grapes, hopes, hoops.

Final.—Sleep, peep, weep, dip, ship, pip, shape, escape, step, cap, sap, flap, trap, clasp, carp, chirp, bishop, stirrup, cup, sup, shop, lop, fop, hope, rope, elope, scope, soap, stoop, soup, coop, poop, loop, dupe, croop, group, hoop, pipe, wipe, ripe, snipe.

B

OBSERVATIONS.—This articulation differs from the preceding in no degree, extent, or continuance of labial pressure, (as has been erroneously supposed,) but in the employment of an apparatus unused for P,—i. e. *the vocal organ*—in addition to all the action, compression of breath, and explosive force of P. The external action of both letters being the very same, our remarks on the formation of P, will equally apply to this articulation. If the junction of the lips be too feeble to intercept the breath, the letter will sound like V; and if their action be heavy and sluggish, pouting, or unsteady, the same faults and difficulties will be produced which were noticed under the head of P. While the lips are in contact for P, there is *no sound* produced; the prolongation of the contact only prolongs silence; but in B *there is a sound heard while the lips are closed*. The glottis is put into the vocalizing position, and the breath in passing through it creates sonorous vibration; during the continuance of which, the neck, at its junction with the chin, will be observed to distend. This arises from the swelling out of the pharynx, an extensible cavity at the back of the mouth, into which the stream of air from the glottis, unable to escape by the mouth or nares, forces itself. The muffled vocal sound which is heard during the distension of the pharynx ceases as soon as that compartment is fully inflated, and can only be renewed when the pharyngeal muscles have been allowed to contract. Many persons are deficient in pharyngeal power, and consequently unable to produce the shut voice in these elements; so that B, D, and G are hardly distinguishable from P, T, and K. This *whispering* of the Voice Articulations is a remarkable characteristic of Welsh speakers. But after a little practice the power of vocalizing the obstructive formations will be perfectly acquired. Let the student *dwell* on the articulation as long as possible in its various situations; and though, at first, he may only be able to produce but a *momentary* stroke of voice, he will soon develop a power in the pharynx which will enable him to continue the sound for a couple of seconds. There must be no *silent pressure* as in P; the vocal murmur must be heard, or he is not practising B. It is necessary to guard against the slightest *nasal* sound in this exercise. The nasal tubes open from the pharynx, and if they are not perfectly closed by their natural valve—the soft palate,—the pharynx will not distend; it is then a *leaky bag*, and cannot be inflated.

In forming B, and indeed the Obstructive articulations generally, the compression of breath must not cease until the external contact terminates, or the explosiveness will be lost. It is a peculiar characteristic of some varieties of Stammering, that the vocal part of B, D, and G, will be heard perfectly, while the letters *will not out*. The Stammerer repeats the articulation again and again with the pharyngeal murmur distinct, yet without the least explosion following. He is consequently unable to connect the initial letter with the succeeding vowel. In this case, the muscles which constitute the sides of the pharynx contract too soon; the instant they yield to the pressure of air, they again collapse,—either from a want of power in the muscles themselves, or from the Stammerer's inability to continue the effort. Whatever be the cause

of the impediment, energetic practice will soon remove it, and develop the necessary power.

B-*initial* combines with *l*, *r*, and *y*. Bw—which is a frequent *French combination*, as in *boire* (pr. bwar)—is heard in English in *Buoy*, *Buoyant*, &c.

In the *final combinations*, *mb* and *bt*, *b* is *silent*, as in *dumb*, *bomb*, *doubt*, *debt*, &c.

B before M *in the same word*, as in *cabman*, is not finished by a separation of the lips; but before N, the explosive finish of the B should be clearly heard. The following Exercise should be practised until its combinations can be thrown off with distinctness, grace, and lightness. The combinations should be pronounced *as words* with the accent sometimes on the 1st and sometimes on the 2nd syllable.

abe-tay abe-kay abe-day abe-gay abe-nay—with ē, ī, ō, ōo.
ab-tab ab-kab ab-dab ab-gab ab-nab — with ě, ĭ, ǫ, ů.

The combination BB *in the same word* sounds like single B; but when one ends with B, and the next begins with that letter or with M,—unless the words form an unimportant phrase,—the lips should be separated between the articulations.

abe-bay } with ē, ī.
abe-may } — ō, ōo.

ab-bab } with ě, ĭ.
ab-mab } — ǫ, ů.

EXERCISES.

Initial.—Be, beef, beaver, beast, beech, bead, beak, biblical, bivouac, biscuit, business, bitter, bicker, bigamy, bay, babe, bathe, basis, baize, bait, bane, baker, beverage, bet, bedlam, bend, belt, bury, beckon, beggar, bearing, barely, baptism, babble, bamboo, baffle, bavin, bastion, bashful, badge, ballast, barrel, back, bag, bank, bangle, baboon, baton, bateau, bar, barb, barm, bars, barge, barter, bard, barnacle, bark, bargain, berth, birch, bird, bergamot, birgander, bubble, bomb, bump, buffalo, bust, buzz, budge, bunch, bulge, bulk, burden, buckle, bug, bungle, bauble, bought, balk, bob, bobbin, bombyx.

Bl.—Blab, black, bladder, blade, blame, blanch, blank, bland, blaspheme, blatant, bleach, bleak, bleed, bleb, bled, blemish, blench, blend, blight, blink, blithe, bloat, blobber, block, blood, bloom, blossom, blotch, blote, blubber, bludgeon, bluff, blunder, blunt, blurt, blush, bluster.

Br.—Brabble, brach, brachygraphy, bracket, brad, brag, braid, brait, brake, brangle, bramble, branch, brave, breach, bread,

breadth, break, bream, breast, breath, breathe, breed, breeze, brethren, breve, brief, bribe, brick, bridge, bridle, brigand, brilliant, brinded, British, brittle, britzska, broach, broad, brought, brogue, broke, broil, brooch, brood, brook, broom, broth, brother, brown, bruise, brumal, brush, brustle, brute, bryony.

By.—Beauty, bucolic, bugle, buhl, bulimy, bureau, burine.

Bw.—Buoy, buoyant, buoyancy.

Between vowels.—Feeble, agreeable, bibber, jibber, dibble, nibble, liberty, gibberish, fable, affable, lovable, stable, sable, passable, table, neighbour, label, labour, cable, gable, ebbing, pebble, treble, debit, babble, shabby, jabber, tabard, dabble, crabbed, cabinet, gabardine, haberdasher, bubble, stubble, suburb, shrubbery, lubber, trouble, rubber, hubbub, bauble, dauber, glauber, hauberk, sobbing, jobber, knobby, lobby, probable, robber, cobble, gobble, hobble, sober, noble, cobalt, puberty, booby, ruble, tuber, dubious, nubilous, piebald, bible, libel.

Before an articulation.—Feebly, zebra, bibulous, glibly, February, celebrity, tablet, abracadabra, babbler, fabricate, kerb-stone, troublous, snubnose, warbler, nobly, lubricate, tubular, fibrous, library, eyebrow.

Final.—Glebe, crib, rib, nib, astrolabe, babe, ebb, web, bleb, stab, dab, knab, cab, barb, rhubarb, garb, verb, kerb, herb, cub, hubbub, tub, dub, rub, grub, club, disturb, daub, bedaub, mob, fob, sob, job, knob, rob, cob, bob, absorb, orb, globe, probe, tube, cube, imbibe, jibe, bribe, kibe.

M

OBSERVATIONS.—This letter has the same orally obstructive formation as P and B, but the nasal passages are uncovered, and the air, instead of collecting within the mouth and pharynx, flows continuously through the nostrils. The soft palate is the *valve* which covers or uncovers the *nares*; its action in doing so is extremely limited, as may be *seen* by forming G and *ng* before a glass: the sound may be intercepted and nasalized at pleasure, by a very slight *but perceptible* motion of the upper part of the *velum*, while the contact of its edges with the tongue remains undisturbed. This contact is the necessary formation of G, of which *ng* is the *nasal form*. We have said that the stream of breath cannot be directed *entirely* through the nostrils, unless it be obstructed

in the mouth. It is a common mistake, however, to think that the soft palate must, in order to open the nares, lie on the tongue for all nasal sounds. If the breath were thus uniformly intercepted at the *posterior* articulating part of the mouth for all the nasal elements, there could be no difference between M, N, and *ng*. The contact of the anterior organs would not influence the sound, unless the vocal current reached those organs. The formation of the English Nasals requires that the oral aperture be closed,—it matters not how,—and the breath directed against the obstructing organs; while the withdrawal from the *nares* of that part of the soft palate which lies opposite to them, gives the breath a passage through the nostrils; and the articulation is not finished until the organs which close the oral passage are separated. If the obstructing organs be not disjoined, the element loses its *articulative* quality, and is merely a *nasal vowel*. Great indistinctness arises from the want of this action when *m*, *n*, and *ng* are final. The *French* seldom sound the nasal articulations when final, or when before another articulation; they give, instead, a nasal quality to the preceding vowel, making the voice issue partly by the mouth and partly by the nose. There are no such sounds in English. (See French Semi-Nasal Vowels, page 36). The English nasals are all *purely vocal*. They are often faultily formed in this respect:—sometimes the voice is *breathy* and ill-formed in the glottis; and sometimes its sonorous quality is injured by some contraction of the nostrils. In order to remove this great blemish, let the nasal elements be practised by themselves—beginning them with the same *coup de la glotte* which was recommended for vowel-practice, (page 15) and continuing them with one breath as long as possible, in two ways,—namely, in one unbroken effusion of sound, and in a number of clear, sharp, and separate strokes of voice. When the vocalizing of the nasals has been perfected by this exercise, they should be practised with the requisite articulative actions, and in their various combinations.

The nasal elements, and also the letter L, are often called *Semi-vowels*, because they are perfectly sonorous, and are capable of separate and prolonged enunciation, like vowels. The semi-vowels may each separately form a *syllable*; L and N often do so in English, as in *castle*, *fasten*, &c. The letters of this class are also called *Liquids*, because they flow into other articulations, and seem to be absorbed by them. This peculiar quality might perhaps be better understood, were we to call it *transparency*; they *show through them* the nature of proximate articulations. When the Liquids occur before voiceless articulations, they are so short as scarcely to add any appreciable *quantity* to the syllable; *wilt*, *bent*, *brink*, *lamp*, &c. have thus but very little more duration than *wit*, *bet*, *brick*, *lap*, &c. The liquid or transparent letters in this situation cannot be prolonged without producing *drawing*, and an un-English pronunciation of the words. When these letters, however, come before *Voice Articulations*, they form the longest syllables in the language,—as in *willed*, *bend*, *tongues*, *lambs*, *film*, *helm*, &c. which have as long quantity as any syllables

containing the same vowels can have. The liquids *before vowels* have the same quantity as other Voice Articulations. They are, however, longer *when final*; and it is one of the greatest beauties of good speaking, to give them, then, their “fair proportion.” Their liquid quality should not extend to *proximate words*, but only to letters *in the same word*.

M before *f, v, or w*, presents a difficult combination, and one which is seldom heard with distinctness from ordinary speakers. M is especially awkward before *f*, which, being voiceless, shortens the liquid, and renders rapidity of action necessary. Let the following Exercise be practised, taking care that *both lips meet* for the *m*,—that, from that position, the lower lip *falls down* a very little for *w*; and that, for *f*, the lower lip makes a quick *downward and inward* movement to the edges of the upper teeth, while the upper lip remains steady. At first, there will be felt a strong tendency to pout and *push* the lips from position to position; but a little practice will remove this deformity.

Aim fay, }
 Aim vay, } with ē, ī, ō, ōo.
 Aim way, }

Am fam, }
 Am vam, } with ě, ĭ, ǫ, ů.
 Am wam, }

M generally presents a serious difficulty to the Stammerer. Voice feeble and ill-formed,—collapsing chest,—*adhesive* lips,—motion in the nostrils,—descent of the upper lip,—upward pressure of the lower jaw,—ascent of the chin,—twisting and protrusion of the lips;—and the very smoothness of the letter which will not bear such rough antagonistic treatment,—all combine to render M one of the greatest difficulties, and the Liquids generally, the greatest obstacles to fluency, that the Stammerer meets with. The *explosive* letters will bear a good deal of harshness, but these delicate articulations are impracticable amid such violence of effort.

Careful and patient practice, with the aid of a glass, and sometimes with the temporary assistance of direct appliances to check the convulsive actions, will, however, surmount even these apparently impassable barriers to speech.

M initial combines with *y*, but with no other articulation in English. It is *written*, but silent, before N, as in *mnemonics*. Mw is a common *French* combination, as in *moi*, pronounced *mwăh*.

EXERCISES.

Initial.—Mere, mien, meal, meagre, mimic, mimetic, mythology, mystic, mistletoe, mission, mitigate, midnight, minister, militate, miracle, maple, mane, mail, member, meditate, mend, mellow, merry, map, mab, mammiferous, mammon, maffle, mathematics, mad, mandate, malleable, maritime, mackerel, maggot,

match, master, mamma, mathesis, marble, marmoset, marmalade, marvel, marl, myrmidon, mirth, mercy, mermaid, mummary, mumming, muffler, mundane, mull, murmur, maudlin, maul, morbid, morphia, morn, malkin, mop, mob, modern, monad, mollify, mope, moat, mode, moan, mole, move, moot, moose, mood, moon, moor, mine, mile, migrate, my.

My.—Mews, mewl, music, mute, mural, muleteer, muniment, muculent, mucus.

Between vowels.—Aimer, dreamy, beaming, imitate, inimical, gaming, emery, emanate, femoral, hammer, amability, amethyst, camerate, somerset, rummage, gummous, homage, vomit, commerce, momus, foamy, gnomon, roaming, coma, booming, consumer, zumic, looming, roomy, primate, climate, rhymer.

Before a breath articulation.—Lymph, nymph, lymphatic, emphatic, amphibrach, emphasis, camphor, comfort, comfortable, omphacine, triumph, pamphlet, samphor; impotent, imp, improve, empire, emperor, employ, lamp, ample, amputate, umpire, lump, thump; dreamt, tempt, exempt, contempt, prompt, sumptuous; tamper, stamp, rump, cramp, hamper, temper, champ, whimper, gimp, pomp, romp, pump, crumple, hump; sempstress.

Before a voice articulation.—Imbecile, thimble, timber, nimble, embers, embassy, November, remember, semblance, amber, ambient, namby-pamby, bramble, scramble, tambour, ramble, gamble, uniber, humble, umbrage, stumble, tumbler, adumbrate, number, lumber, rumble, gumboil; triumvirate; dimmed, limned, rimmed, hymned, seemed, dreamed, beamed, aimed, blamed, maimed, tamed, famed, stemmed, contemned, condemned, shammed, jammed, lambled, rammed, armed, farmed, alarmed, harmed, summed, numbed, thumbled, gummed, warmed, formed, stormed, roamed, combed, boomed, doomed, loomed.

M final.—Seem, dream, disme; hymn, dim, grim; aim, dame, claim; them, stem, contemn; ham, sham, jam, am, drachm, slam; arm, barm, palm, calm; firm, term; dumb, come, thumb, some, gum, hum; awm, shawm, form, warm; form, (seat); home, roam, dome, comb; boom, womb, doom, loom, room; I'm, prime, time, lime, rhyme, chime.

M a Syllable.—Chasm, spasm, sarcasm, schism, prism, rhythm.

Wh.

OBSERVATIONS.—This element is a whispered form of W. In its formation the lips are *closely approximated*, and then rapidly *separated*: the breath is not obstructed. Sometimes a slight degree of *vocality* is added to the action: but there must always be a clear distinction maintained between Wh and W. If the action be confined to the lips, and the breathing be softly managed, it is better to keep *Wh*—analogously to P, and the other Breath Articulations—entirely without voice. The action is often not confined to the lips, but thrown back to the soft palate also; and the breath is thus modified at once into *ch* (German) and *wh*. This is a Scottish peculiarity, heard very coarsely from Highlanders, and with varying degrees of guttural force in all districts of Scotland. Avoiding this ungraceful mechanism, *Wh* will be found to be so unexceptionable and delicate in its articulative effect, that even the Cocknies, who, in their inconsistent horror of aspirations, confound it with W, need not reject it as uncouth.

This element is not heard before *o* or *oo*. On account of the difficulty the combination would present, the *vowel* is simply *breathed without the articulative action*: this gives *H* instead of *Wh* before these vowels, as in *whole*, *whose*, &c. pronounced *hole*, *hooze*, &c.

Wh and W should be contrasted in practice till the ear and organs recognise and execute the difference satisfactorily. The following will be a useful Exercise.

wha wa	wa wha	wa wha	wha wa
whe we	we whe	we whe	whe we
whi wi	wi whi	wi whi	whi wi
whap wap	wap whap	wap whap	whap wap
whep wep	wep whep	wep whep	whep wep
whip wip	wip whip	wip whip	whip wip
whop wop	wop whop	wop whop	whop wop
whup wup	wup whup	wup whup	whup wup

These syllables should be *accentuated into* words—dissyllables and quadrisyllables—with the seat of the accent varied.

EXERCISES ON WH.

Whale, whally, whame, wharf, what, wheel, wheat, wheedle, wheeze, whelm, whelp, when, whence, where, wherry, whet, whether, whey, which, whiff, whiffle, whig, while, whilst, whim, whimsey, whimbrel, whimper, whimwham, whin, whine, whinny, whip, whir, whirl, whirlwind, whisk, whisper, whist, whistle, whit, white, whither, whitlow, whizz, why.

Distinguish *Wh* from *W* in the following words :—

whey	whale	wheel	when	where	which	whether
way	wail	weal	wen	ware	witch	weather
whig	while	whin	whine	whit	white	whither
wig	wile	win	wine	wit	wight	wither

W.

OBSERVATIONS.—This letter has been called a vowel by some orthoepists—by others a consonant, and by others both. When before a vowel, it is unquestionably an *Articulation*; and when in other situations, it is either a redundant letter, as in *flo w*, or merely an auxiliary mark to make up the writing of some sound which has no fixed simple symbol. The combination *aw*, for instance, sounds 10; *ew* sounds 12, as in *sew*, 13 as in *grew*; and *ow* sounds 12 in *flow*, and 7-13 in *now*. The only regular sound of *W* is that of the initial articulation.

In forming *W*, the lips are very closely approximated,—but *not closed* or *projected*—and an effort of *voice* made, which will produce the sound of *oo*, rather *closely* formed to be pure; and the articulation is finished by the smart recoil of the lips, to give egress to the succeeding vowel.

W, before *oo*, is rather difficult of utterance from the little scope the organs have for action, and the *w* is in consequence often omitted by careless speakers; *wool* being pronounced *ool*, *woman*, *ooman*, &c. A little practice will enable any person to articulate the combination distinctly. Sound the vowel *oo*—taking care that the lips are not projected or unnecessarily contracted—and *with the thumb and forefinger* slightly approximate the middle of the lips during the continuance of the sound, and the word *woo* will be reiterated. This will clearly show what the formation of *W* really is, and, with a little exercise, the lips will be able to originate the necessary action, and perform it neatly and rapidly. Any habit of mal-formation which may have been acquired will readily be thrown off in this way.

Wr is a digraph retained in our orthography, but the *w* is not sounded. It is, however, a perfectly practicable combination, and may probably have been articulated in the earlier ages of our language. In the Scottish dialect, both letters are still often heard in such words as *wretch*, *wright*, &c.

W and *wh* occasion many a difficulty to the Stammerer. Sometimes the seat of the impediment lies in the production of *voice* in the *w*; sometimes in the junction of the articulation with the succeeding vowel. The Stammerer, blind to the principle that articulations are made by *disjunctive* actions, jerks his chin forcibly *upwards* to make this element: the lips meet and grasp each other, in struggle—as if each strove to push the other from the face; while the head, eyes, and whole body partake of the effort, and undergo a paroxysm of distorting convulsive actions: and it is not until the face is reddened with the strain-

ing effort, and the chest almost collapsed, that the sound ungovernably rushes out.

The means of cure of this painful impediment must be founded on the clear conviction that *the lips cannot produce the sound*—that they *only modify it*, and that gently and instantaneously ; and that, consequently, any effort thrown into them is unnatural, and must be the cause of difficulty. Let the Stammerer but observe the mechanism of W from the vowel *oo* in the way above described, and the hold of the impediment will be at once greatly loosened. Guarded practice and careful application of the right principles of its articulation will soon perfectly obviate the difficulty which this element presents.

The 7th vowel is never heard after W in English. The contracted labial aperture for the articulation would render its combination with so open a vowel harsh ; and the more congenial formation 10 is used instead. All the other vowels occur after W ; no articulation ever follows it.

W combines with the initial articulations, B, D, G, T, K, Th, S, as in *buoy, dwindle, guava, twice, queen, thwart, sway*. Lists will be found under the initial elements.

In the *French* language, W follows almost all the articulations : it is heard after R in *roi*, after F in *fois*, L in *loin*, M in *moi*, N in *noir*, P in *poid*, V in *voir*, &c.

EXERCISES.

Initial.—We, weep, weave, weevil, weasel, weed, ween, weal, we're, weak, weird, wield, weasand, weary ; women, with, wistful, wizard, wisdom, wish, wisp, witness, witch, widow, width, window, winter, will, wilt, wilder, willow, wick, wicked, wicket, widgeon, wig, wigwam, weechelm, wing, wink ; way, wafer, wave, waste, wage, wait, wade, wain, wail, wake, wager ; weapon, wept, web, west, weft, wedge, wet, wedding, wainscot, Wednesday, well, welt, weld, welkin, welfare, wealth, Welsh, wear, wary ; waggish, waggon, wax, waft, wafture ; worm, worth, worthy, worse, word, wonder, won, wont, world, worldly, work ; warp, warble, warm, wars, was, wash, wasp, wast, wart, wadding, ward, wan, warn, wall, war, warlike, walk, watch ; wore, worn ; woe, woes, woad, woful, wold, woke ; woop, wöman, womb, woo, woof, woos, woots, wödd, wooed, wooer, wööl ; wipe, wife, wive, withe, wise, wight, wide, wine, wile, wily, wild, wire.

Between Vowels.—Away, awake, beware, bewitch, bewilder, reward, froward, pewet, prewarn, seaward.

F.

OBSERVATIONS.—F is formed by the apposition of the middle of the lower lip to the edges of the upper teeth, and by the rapid withdrawal of the lip by a

downward and backward action to finish the articulation. The breath must not be altogether intercepted during the organic contact. The obstruction offered by the lip, however, gives the breath sufficient compression in the mouth to produce a degree of explosiveness when the lip is removed. We have already spoken of the necessity of attending carefully to the labial action, so as to avoid redundancy or ungracefulness. An awkward formation of F and V is so common as to render a repetition of the caution here necessary. The lip is frequently *rolled outwards*, so as to bring its interior surface against the front of the teeth; and the upper lip is twitched up towards the nostrils, to avoid collision with the clumsy usurper from below. The mouth is sadly deformed by these ungainly actions, and the wriggling lips look in profile like a couple of “uneasie worms,” tossing and twining in agony. There is nothing in this, or in any articulation, nor in any combination of sounds in speech, that requires these loose, irregular, and propulsive actions of the lips; they are purely gratuitous, and should be studiously avoided by every person of taste. The lips should, as nearly as possible, retain the form of the dental ranges in all their actions. For F the upper lip should have no motion; and the under lip should merely rise sufficiently to bring its edge against the tips of the upper teeth. A too labial formation of the vowels *aw*, *o*, *oo*, will create a difficulty in articulating F neatly in syllables containing these vowels in combination with it;—as in *awful*, *wolfish*, *wula*, *over*, &c. In this case the vowel formation must first be rectified. A little *practice*—the grand improver—will suffice.

This labial mal-action, aggravated by the heaving upward pressure of the jaw, creates a trying difficulty to the Stammerer. F, properly continuous, becomes perfectly obstructive, and acquires all the difficulty of P, with a more awkward position of the lips: for the lower lip frequently forces its ascent to the upper gum, and wedges itself in between that and the upper lip.—But Error is too various to be traced in all its vagaries;—and the erroneous actions of Stammering are so eccentric as to present new features in almost every case. Let the true principles of articulation be investigated, and brought in contrast with *any error*, and, if the source of the error be not at once made apparent, the means of removing it will, at least, be so. Stammerers have been by some advisers told to study all the phases of their impediments, and to practise *the opposite* of their faulty tendencies, as if the reverse of every wrong must needs be right: but our more rational advice is—study, and thoroughly master the simplicity of *true principles*, for if the practical acquisition of them do not effect a cure, no other means will be successful.

F is sometimes formed by the close approximation of both lips instead of the lower lip and upper teeth: but the tension of the lips necessary for this formation is as ungraceful as it is fettering to the general maxillary action.

A loosely formed P sounds like F, by the breath not being perfectly intercepted.

The following Exercises will give distinctiveness to the labial actions:—

apfa, epfe, ipfi, opfo, upfoo;—afpa, efpe, &c.

pafa pafa pafa pafa pafa, &c.; fapa fapa fapa fapa fapa, &c.;—*with e, i, o, oo.*
pafafapa, pafafapa, &c.; fapapafa, fapapafa, &c.;—*with e, i, o, oo.*

F and Th sound very much alike, if their respective actions are not *firmly* and *sharply* performed. They are both *semi-dental* articulations: F is *labio-dental*, and Th *lingua-dental*;—and there is a close resemblance in the manner of their formation, which is a *continuous breathing* between the apposed organ and the teeth, followed by the quick removal of the articulating organ, which produces an audible percussion of breath. Contrast these articulations in the following Exercise:—

fatha fatha fatha, &c. }
thafa thafa thafa, &c. } with e, i, o, oo.

fatha thafa, fatha thafa, &c. }
thafa fatha, thafa fatha, &c. } with e, i, o, oo.

There is a tendency to vocalize the Breath Articulations before Vocal ones, and between vowels: thus, *ph=f*, in *nephew*, *Stephen*, &c. is sounded *v*: and careless speakers pronounce *if* like *iv* in such situations. *Of* is always pronounced with *v* instead of *f*, *ov* or *uv*; but this change has perhaps been sanctioned for the purpose of distinguishing the word from *off*.

F *initial* combines with *l*, *r*, and *y* in English, as in *flight*, *fright*, *fury*. In French it combines also with *w*, as in *fois*. F unites with no initial articulation, except S, as in *sphere*.

EXERCISES.

Initial.—Feeble, feasible, feet, feed, fiend, field, fear; fib, fifth, fifty, fissure, fidget, finical, filly, filter, film, filial, fixture, figure, fiction, fitch, finch; fable, fame, favour, faith, face, fate, fade, faint, feigned, fakir; February, feminine, feoff, feather, fender, felt, ferry, fairy, ferula, fecund, fetch; fabricate, famish, fathom, fascas, fascinate, facund, faction, fagot, fang; fast, fastness, fasten; farm, farce, farthing, fardel; ferment, firm, fervour, first, firs, fern, fir, fertile, firkin; fuss, fuzz, fund, fulminate, fulcrum, fulgid, fur, furze, furtive, furbish, fungus; faucet, fawn, fall, falding, false, falchion, falcon, form, forfeit, fortune, forward, fork, fop, fob, fond, font, follow, folly, fox; fore, fourpence, form, forth, force, fort, ford; foeman, focus; food, foot, fool, full; fife, five, fine, file, fire; found, fount, fountain; foist, foil.

Fl.—Flee, fleece, fleet, fleer; flippant, flimsy, flitch, flit, flint, flicker, fling; flame, flavour, flail, flake, flagrant; flemish, flesh, fledge, flexible; flap, flabby, flambeau, flash, flatten, flax, flag, flang, flank; flask; flaunt; flirt; flummery, fluster, flush, flutter, flood, flurry, flung; flaw, floss, flock; floor, floral; flow,

flows, float, flowed, flown ; flew, flues, fluke ; flies, flight ; flout, flounce, flounder, flower.

Fr.—Freeman, frieze, frequent ; frippery, frith, fritter, friction, frigate ; frame, phrase, frail ; fresh, fret, friend, frenzy, phrenic, freckle ; frantic, franchise, fractious, fragment, frank ; fraternal ; front, frustrate ; froth, frost, fraudulent, from, frontal, frontispiece, frolic, frock, frog ; frore ; fro, froward, froze ; fruit, frugal, frutex, fruition ; fry, fried ; frow, frowzy, frown.

Fy.—Few, fue, fuel, fugitive, fogleman, fume, funambulist, funeral, funicle, fury, fuse, fusee, fusion, futile, future, feud.

Between vowels.—Reefer ; whistle, stiffen, different, diffidence, snifle ; Sapphic, daffodil, raffle, gaffer, chaffer ; xephyr, deference, heifer ; wafer, safer, chafer ; puffing, buffet, muffle, suffer, toughish, roughen ; awful, scoffer, coffin, coffer ; sofa ; truffle, roofing ; fifer, stifle, trifle, rifle.

Before an articulation.—Caftan, abaft, waft, weft, theft, bereft, thrift, sifter, shift, softly, doffed, puffed, rebuffed, muffed, reefed, chafed, laughed, roofed ; skiffs, chiefs, safes, laughs, serfs, ruffs, coughs, oafs, roofs ; fifth, twelfth ; baffling, stifling, trifler ; roughness, toughness, stiffnecked.

F final.—Beef, thief, sheaf, leaf, chief, reef ; if, stiff, whiff, tiff, skiff ; safe, chafe ; feoff, deaf ; gaff ; chaff, laugh, calf, half ; serf ; puff, buff, muff, snuff, tough, enough, luff, rough, cuff, huff, chough, surf, turf ; wharf, off, cough ; oaf, loaf ; woof, roof, hoof ; wife, knife, life, rife ; coif.

V.

OBSERVATIONS.—This articulation adds to the action of F a *vocal sound*. The breath which flows between the lip and teeth sets the glottal membranes in vibration in its course for V : with this difference of sonorous quality, F and V are in every respect the same formation. Our remarks on the articulation of F will therefore equally apply to V. V is liable, however, to another kind of mispronunciation in the absence or but partial presence of voice. It is a source of much beauty in speech to give clear vocality to the articulations of this class ;—the vocal vibration must not subside until the disjunctive action which completes the articulation is made. All vocal articulations are more or less capable of *Inflection*,—the *continuous formations* especially so,—and much of the power of an expressive voice lies in the distinct vocality and skillful inflexion of these elements. V should be practised to develop or improve this power with as much prolongation as possible, and with varying inflexions ;

care being taken that the sound does not come out *in jerks*, but in an unbroken current, and that the organs remain perfectly steady in the articulating position, until they are thrown apart by one effort at the end. When satisfactory vocal power has been thus obtained, the articulative action should be practised with natural rapidity and in its various combinations.

Londoners often pronounce *w* instead of *v*, and, with strange perversity, *v* instead of *w*. Thus we hear *wessel* for vessel, *vater* for water, *werry vell* for very well; but this, of course, is only or mainly among the uneducated.

Combinations of W and V are so difficult as in most cases to require a special exercise. The following will be effective.

vawavawavawawawa, &c.—wavawavawavawawa, &c.—with e, i, o, oo.

vawava, vawava, &c.—wavawa, wavawa, &c.—with e, i, o, oo.

Pronounce each group of syllables as a word, changing the seat of accent.

vawawavayawawawa, &c.—wavawavayawawawa, &c.—with e, i, o, oo.

As a general exercise on the Labial Articulations, the following arrangement of the Three Modes of action will be useful.

Read the whole line as three words, changing the seat of accent as marked.

wá ba va, va bá wa, ba va wá,—with e, i, o, oo.

V *initial* combines only with *y* as in *view*. Vr is a peculiar *French* combination as in *Vraie*.

EXERCISES.

Initial.—Veal, veer, vehement, venous, venial, vivid, vivify, visible, viscous, vitiate, vigilant, vitriol, vidual, vineyard, vindicate, vilify, vicar, vigour, veil, vein, vacant, vapour, vase, vague, vagrant, vessel, vegetable, veterinary, vetch, vend, venerable, vellum, velvet, very, vection, rapid, vamp, vascular, vaticide, vanity, vanguard, value, vagabond, vastly, varlet, varnish, verb, verberate, verdant, verjuice, vermin, vulgar, vulnerable, vulpine, vulture, vault, vaunt, voluble, volume, voluntary, vomit, votary, vocal, vogue, viper, vibrate, vine, vile, vowel, vouch, voyage, voice, void.

Between Vowels.—Beaver, weaver, liver, river, quiver, favour, wavy, lava, knavish, laving, raven, ever, endeavour, bevel, seven, never, leveret, heaven, eleven, cadaverous, tavern, cavern, covet, shovel, lover, poverty, sovereign, impoverish, over, woven, oval, rover, mover, immovable, stiver, driver, ivy.

Before an Articulation.—Halved, delved, saved, served, curved, loved, roved, moved, rived, wives, leaves, graves, curves, coves, knives, lovely, lively, livelong, javelin, loveknot, evening, movement.

Vy.—Vielle, view, viewless.

Final.—Achieve, eve, thieve, weave, bereave, live, sieve, forgive, save, grave, behave, wave, have, carve, salve, halve, serve, nerve, love, curve, above, dove, wove, thrive, stove, drove, grove, five, wive, shrive, drive, rive, hive, missive, votive.

Th.

OBSERVATIONS.—This articulation is that which gives the most forward action to the tongue, the front edge of which rests equally and lightly on the inner surface of the upper teeth, while the breath escapes over the sides of the forepart of the tongue. The breath must not be obstructed, or a thick and indistinct T will be produced. The *necessary mechanism* of the kind of sound heard in Th is simply obstruction of the breath by the *tip of the tongue*, and a lateral passage for the breath (on one side or both sides) over the fore-part of the tongue. The tongue *may* lie either between the teeth,—upon the upper teeth,—on the gum, or even on the rim of the palatal arch; and Th will be produced if the issue of the breath be in the way described.

The second of these is the proper formation, as it is that which most readily combines with other lingual movements. The first formation,—namely, the placing of the tongue between the teeth,—is a very common mode of untutored articulation; and frequently the “unruly member” is fulsomely protruded, as if lapping the air. School-boys have a way,—often a painful one,—of curing this vice, by striking the chin upwards, and making the teeth bite the obtrusive member. Yet the number of speakers who continue thus to thrust their tongues into unnecessary observation, shows that the *biting specific* is either not very generally adopted, or not of permanent efficacy; and the adult organ often rolls in luxurious ease upon the dental pillows, and stretches itself out even to the softer lip, as if rejoicing in full-grown security from the terrors of “chin-whack.”

Another faulty formation of Th consists in an inward movement of the lower lip to meet the tongue. This gives so much of the character of F to the articulation, that it is often difficult to know which is the letter intended. F and Th are mechanically much alike. The action of the *lip* for F is precisely analogous to that of the *tongue* for Th. Both organs partially obstruct the breath by central contact with the teeth; and the breath is in both cases emitted through lateral interstices. The following Exercise on the actions of F and Th will be found useful in imparting articulative energy, and in giving a distinctiveness to these elements which is seldom possessed intuitively.—

Pronounce—not the *name*, but—the articulate *sound* of the letters F and Th, without an intervening vowel. Dwell for some seconds on the F, keeping the whole range of the upper teeth in sight, then quickly disengage the articulating lip, and place the tongue in the position for *th*, resting in this position with both ranges of teeth in sight for a few seconds; and then withdraw the tongue ener-

getically, and assume the position for F, as before: and so on alternately, till the actions can be reiterated with rapidity,—*f-th-f-th-f-th-f-th-f-th*, &c.

The vowels may then be placed *before and after* the combination; and the two syllables so formed should be pronounced with natural rapidity and perfect distinctness. Thus, *af-tha, ef-the, if-thi*, &c.; and, conversely, *ath-fa, eth-fe*, &c.

Th is sometimes sounded instead of *s*: this constitutes one form of what is called *Lisping*. Combinations of *th* and *s* present an articulative difficulty which should be mastered by careful practice. Exercises will be found under the head of *S*.

Th is not heard in *French*: the digraph is *written*, but it is pronounced *t*. Frenchmen have so great a difficulty in articulating the English *Th*, that it is a rare thing to find one of them so far naturalized to the English tongue as to be capable of uttering this shibboleth. The difficulty arises only from ignorance of the nature of the formation; just as the Englishman's difficulty in giving the Gallic effect to the French *semi-nasal elements* is the result of a want of knowledge of the true mechanism of the sounds. A clear understanding of the formation of the peculiar elements would make their production the work of half an hour's practice.

A Breath form of *L* is a common substitution for *Th* among children; and even older tongues will sometimes be found to utter the cacophony. Nothing can be more simple than the cause of this error, and the means of its correction.

To the Stammerer *Th* presents another source of impediment besides those already noticed. This lies in the action of the tongue. The heavy *conjunctive* force of the articulative action, impels the tongue with unmanageable pressure against the teeth, till it is either protruded from the mouth, or rolled up behind the lower teeth, so as to occasion a complete blockade. The mere occlusion of the mouth would not necessarily lead to difficulty, for many of the articulations are perfectly obstructive; but *continued pressure* creates impediment. The organs must in all cases start off from their articulating positions with rapidity and energy. The tongue in forming *Th*, for instance, takes its articulative *position* against the teeth, as above described; but its articulative *action*, without which the element is incomplete, is a smart *recoil* of the tongue, so as perfectly to separate it from the teeth.

It is an important general principle of lingual articulation, that the point of the tongue should always be directed *upwards*, or at least *horizontally*. *It should never touch the lower teeth*:—it should *never descend into the lower jaw*. In practising its recoil from the various articulating positions to lighten a heavy impedimental action, the movements should be carefully watched before a glass; and if the *string of the tongue* (the *frænum*) be always kept in sight, the protrusive and downward habits of heavy action will soon be subdued. The muscular power of the tongue may be so greatly increased by exercise, and brought under the power of volition, that the Stammerer will hesitate to call it, in a mechanical sense, an “unruly member.” We have often, in a few days *drilled* into activity and precision of action, a tongue which formerly lay lumpish and inert in the mouth; and, by the power of well directed exercise alone, we have so

reduced its apparent bulk, that whereas at first it seemed altogether disproportioned to the mouth, it has learned to stow itself within the ample cavity, almost out of sight. Very rarely does the heaviest and hugest looking tongue, need more than such a drilling to give it nimbleness and tapering elegance. When the formation of *Th* is from any cause imperfect, let the following means of practice be pursued. Place the tongue carefully in the articulating *position*, and continue it steadily there, the breath flowing all the time, for some seconds : then quickly withdraw it, by one action as far *back* and *down* in the mouth as possible, keeping *its under surface* in sight. The finger may be placed at the angle of the neck and chin, and the descent of the tongue will be distinctly *felt*, when it is effectively managed. In this way let the syllables

1	2	3	4	5	6	7	8	9	10	11	12	13
eeth,	ith,	aith,	eth,	ath,	ath,	arth,	earth,	urth,	{awrth,	ourth,	oth,	ooth,
									{eth,			

and words ending with *th* be practised. Then *th* before vowels : the tongue resting steadily for an instant against the teeth, and the succeeding vowel being enounced with *explosive fulness*. Lastly, *Th* before *w*, *r*, and *y*, should receive a special exercise, in the same way,—the tongue retreating with rapidity and a forcible propulsion of the breath, after resting for an instant in the articulating position. In a short time,—short in proportion to the energy and amount of practice,—this articulation will be perfectly mastered ; and not only it, but *lingual power* will be so developed, that all the elements produced by the agency of the tongue will be greatly improved.

Th, though a double *character*, is a simple articulation, and *should be* represented by a single letter in the alphabet. *H*, the sign of aspiration, is added to *P*, to represent a *continuous* formation by the lips, viz. *F* : it is added to *T* and *S*, to represent continuous formations by the tongue, viz. *Th* and *Sh* : and in some languages, we find other combinations with *h*. In Gaelic, for instance, *Bh* and *Mh* sound *V* ; but the latter has this peculiarity, that it gives a *nasal* effect to the adjoining vowel.

The vowels exhibit a tendency to prolongation when before this element ; for the articulation being *continuous*, and its seat far advanced in the mouth, the vowels cannot be so readily stopped by it as by obstructive and posterior formations.

Th initial unites in English with *w*, *r*, and *y*, as in *thwart*, *throne*, *thurable*. It blends with no initial articulation. It is often found in combinations where its proper articulation requires some little art ; as in *heaths*, *healthful*, *eighths*, *ninths*, *sixthly*, *twelfths*, *depths*, *widths*, *lengthwise*, &c.

EXERCISES ON TH.

Initial.—Thank, tharm, thatch, thaumatrope, thaw, theatre, theism, theme, theocracy, theory, theriac, thermal, thesis, theurgy, thick, thief, thieve, thigh, thimble, thill, thin, thing, think, third, thirst, thirteen, thirty, thistle, thong, thorax, thorn, thought, thousand, thumb, thump, thunder, Thursday, thyroid, thyrses.

Thw.—Thwack, thwart, thwitten, thwaite, thwittle.

Thr.—Thrall, thrash, thrasonical, thread, threat, three, threshold, threw, thrice, thrive, thrift, thrill, through, throat, throb, throe, throve, throng, throttle, throstle, throw, thrum, thrush, thrust.

Thy.—Thew, thurable, thuriferous, thurification, enthusiasm.

Between Vowels.—Ether, pithy, mythology, cithern, lithograph, lithic, lithophyte, bathos, pathos, mathematics, lathy, mothy, frothy, nothing, toothache, ethics, atheist, catholic, dithyramb, method, plethora, apothecary, spathic, rhythm, logarithm, lethal, lethargy.

Before an articulation.—Ethnic, ethmoid, ethnology, athletic, athwart, deathful, deathwatch, deathlike, earthly, earthquake, earthworm, faithful, scathless, pathless, pathway, plethrum, truthful, ruthless, sheath-winged, slothful, worthless, months, girths, moths, (truths, cloths.*)

Final.—Sheath, teeth, wreath, heath ; pith, plinth, frith, sith, faith ; saith, death, health, wealth, stealth ; hath ; path, bath, lath ; birth, mirth, earth, dearth, girth ; doth, worth ; broth, cloth, moth, froth, wrath ; oath, both, loth ; sooth, tooth, truth, ruth ; mouth, south.

Th, (VOCAL.)

OBSERVATIONS.—This is the same articulation as the preceding, but with the addition of vocality during its formation. There is no distinction made in our Orthography of these elements, but the difference between their sounds is the same as between F and V, P and B, &c. Thus not only is our alphabet deficient of simple characters to represent this and the preceding element, but we confound the two, by using for both the *same digraph*. To be consistent we should write this sound *Dh*.

Our remarks on the formation of *Th* (breath), and on the difficulties and peculiarities of its articulation, equally apply to this *vocal Th*; and the same sort of praxis recommended for the former will, with *voice* added, be found effective for the correction of faults in the latter. In prolonging this element, the voice should be heard, not in abrupt jets, but in one unbroken flow: from the interstitial nature of the apertures through which the breath passes, a degree of *hissing* will at the same time be produced. The *retraction* of the

* These two words are often pronounced with *th vocal*=*clothz, truthz*.

tongue which finishes the articulation should not be followed by any effort of voice,—the sound must cease at the instant of lingual separation. This is a general principle of articulation; for, if a vocal sound escape after the articulating organs are disjoined, it must evidently be a *vowel*; and such an addition,—by no means uncommon,—gives a drawling, “humming and hawing” effect to speech, which fidgets the listener into impatience.

Custom has *vocalized* the *th* in the plural of a few words which have its breath-form in the singular: as in path—*paths*, oath—*oaths*, mouth—*mouths*, bath—*baths*, lath—*laths*. The reason of this change does not seem very obvious; for it is just as easy to pronounce *ths* in these cases as *thz*. A similar change, however, takes place in F, which is vocalized from calf to *calves*, loaf to *loaves*, &c. We have explained the analogy between the mechanisms of F and Th, (page 145,) which may account for these elements being thus correspondently influenced.

EXERCISES.

Initial.—Than, that, those, the, thee, their, them, then, thence, there, these, they, thine, this, thither, though, thou, thus, thy, thyine.

Between vowels.—Wither, whither, thither, hither, heathen, either, teething, bathing, tether, nether, leather, heather, lather, fathom, gather, rather, father, mother, t’other, other, fother, bother, southern, clothing, loatheth, soothing, mouthing, writhing.

Before an articulation.—Litheness, lithesome, blithely, blitheness, blithesome, loathsome, clothes, wreaths, lathes, baths, booths, mouths, paths, oaths, sheathed, loathed, bathed, writhed, mouthed, swathed, smoothed.

Final.—Seethe, sheath, teeth, (v.) neath, beneath, wreathe, with; bathe, lathe, spathe, swathe; loathe, clothe; booth, soothe, smooth; withe, scythe, tithe, writhe, lithe; mouth, (v.)

S.

OBSERVATIONS.—The peculiar mechanism requisite to produce the clear hissing sound heard in this letter, is a *single and very contracted aperture* for the emission of the breath over *the centre of the fore-part* (not the tip) of the tongue, when, without much elevation from the bed of the lower jaw, it is closely approximated to the upper gum. The tongue is otherwise *in contact* with the teeth and gum, so as to obstruct the breath at all parts but the point, which is sufficiently squared to prevent its touching the front teeth. The slightest *projection* of the tip brings it against the teeth, and, by partially

intercepting the breath at that point, modifies the sound into that of *th*; and the least *retraction* of the tongue from the precise point of the true formation, causes the middle of the tongue to ascend towards the arch of the palate, and modifies the current of breath into the sound of *sh*. No element of speech is so often and so variously faulty as S, and yet there is rarely much trouble required to correct its irregularities. Among the most common imperfections of this sound, we may note *four leading varieties*, which are sometimes found as marked and *separate* blemishes, and often in some degree of combination, which renders the precise nature of the peculiarity less evident, at the same time that the existence of a defect is manifest and unquestionable.

The first fault of S which we would notice, is that caused by the *contact of the tip of the tongue with the teeth*, or its projection between the teeth. This produces the sound of Th. Some people reckon this a *fascinating charm*,—especially in maiden mouths,—a mark of guileless innocence and simplicity; because, forsooth, the “*thame thweet thort of thound*” is often heard in the innocent prattle of childhood. There can be but one opinion as to its puerility; it must therefore be an unbecoming habit in those who have outgrown the years of childishness.

Another form of defect arises from the *flat expansion of the tongue over the lower teeth*. This is a lazy-looking and peculiarly unprepossessing fault. It is too much allied to the aspect of imbecility to be tolerable from any other cause.

In a third form, the *point of the tongue is depressed behind the lower teeth*, and the breath hisses between the elevated *middle* of the tongue and the palate. In this case, the teeth are *too much apart* to allow of sufficient sharpness in the sound; and the *lower lip* is therefore frequently employed to direct the stream into a narrower channel, by rising upwards, or folding itself inwards, to meet the upper teeth. By these means a very close resemblance to the sound of S is produced; and if we could not *see* its mechanism, we might often be inclined to pass it without notice, but it is so conspicuously deforming to the mouth that we are glad to turn our eyes from the speaker's face. These defects are commonly called, indiscriminately, by the general name, LISPING.

Another cacophonic substitution for S is a hissing *over the sides of the back of the tongue*, something like, but with less free apertures than, the breath form of L, which is heard in Welsh, represented in that language by Ll. This is a clattering disagreeable sound; and it is generally accompanied by other faults of lingual action. The inarticulate confusion of speech which results, is commonly called “*thickness*.”

With reference to the method of correcting these and other imperfections, we would be less careful to mark out the exact cause of the defect, than to illustrate and clearly point out the true mechanism of the sound which is defective; and, by varied experiments, and exercises on *analogous and kindred formations*, to induce the organs to fall into the unaccustomed position, *perhaps unconsciously* and unexpectedly at first on the part of the pupil. In this way, the association between the letter and the malformation will gradually be broken,

and the new form of articulation may in a very short time be fixed into a habit.

The analogy between the articulative actions of R and S is generally of much service in leading the tongue to the position for the latter element. A whispered R may be modified into S, by bringing the *teeth* as close as possible without actual contact, and depressing the tip of the tongue to a *horizontal position*, during the flow of the breath. Sometimes mechanical assistance facilitates the acquisition of the S: a *paper cutter* held between the teeth furnishes a convenient *ledge* on which the point of the tongue may lie until it acquires the power of moulding itself to the required shape.

We have hitherto described only the articulating *position* of S,—but the element is not finished without the *retraction of the tongue* from that position. The forcible practice of this part of the articulation will greatly tend to give ease and rapidity in executing the S, and in managing the tongue in the various evolutions of general speech. Let the S, when the sound is tolerably correct, be prolonged to the limit of expiration, and by this exercise its *sharpness* will be increased, and any wasteful issue of breath checked. Each prolonged hiss should have the *articulative finish*, by abruptly drawing in the tongue. The breath *compressed within the mouth* will then be emitted *explosively*; but it must be altogether *voiceless*.

Another highly improving exercise consists in stopping the hissing sound of S, by repeated appulses of the tongue against the palate—producing the combination St-St-St, &c. The action of the tongue from S to T should be *backwards and upwards*:—a common heaviness of speech arises from striking the tongue *forward* to the gum or teeth, or from simply pressing it upward, *without a change of position*. In the combination *st* (and *sts*, which the quick reiteration of *st* produces also) there are few persons who exhibit distinctness and lightness of articulation. A little practice of the lingual exercises prescribed in our pages will give facility to all who desire that their speech shall be something more than a “mere brute instinct, by which,” as Dr Rush remarks, “some persons only bleat, bark, bray, whinny, and mew,—a little better than others.”

Some difficulty may be found at first in managing these alternations of *s* and *t*, from the little space within which the tongue has to make so decided an action. The student will be inclined to a most destructive waste of breath in the effort to give T its articulative finish; but let him patiently persevere, uttering as long a series as he can, with each expiration, and he will insensibly, yet steadily, improve.

St is common in English, both as a *final* and as an *initial* combination. Such awkward clusters of consonants as in the following words are, therefore, of frequent occurrence:—*fits and starts, tastes and distastes, states, statistis, statistics.*

To enable him to enounce these clearly, and without any harsh interruption of continuity, the student should practise the following Table:—

Est-ste, ist-stist, ast-sta, est-stest, ast-stast, ust-stust, ost-stost, ost-sto, oost-stoo.

Similar combinations of S with P and K are likewise very common ; but they do not present so great a difficulty as the preceding, because the obstructive element is produced by the action of a different part of the mouth from that which forms the S.

The following also should be practised until fluency is obtained :—

Ast, est, ist, ost, ust ; asp, esp, isp, osp, usp ; ask, esk, isk, osk, usk.

Note.—In this exercise the explosive finish of the T, P, and K must not be allowed to coalesce with the next vowel. In the most rapid iteration, the syllables must be *ast, ast, ast, &c.* and not *astastast, &c.*

Esp-spe, isp-spisp, asp-spa, esp-spesp, asp-spasp, usp-spusp, osp-sposp, osp-spo, oosp-spo.

Esk-ske, isk-skisk, ask-ska, esk-skesk, ask-skask, usk-skusk, osk-skosk, osk-sko, oosk-skoo.

S and Th present an articulative difficulty when they meet without an intervening vowel. The action of the tongue from one to the other is exceedingly limited—but it must be firm and decided, to render the combination distinct. The change from the position of S to that of Th, consists in *tapering* and *advancing the tip of the tongue*. The *whole tongue* must not be *pushed continuously forward*, but the *mere tip* should *just touch* the teeth—as high as possible—by a rapid and distinct motion ; the change from the one position to the other being accompanied by the *audible, articulative finish* of the first element. Let the student endeavour to produce a long series of these articulations—thus : s-th-s-th-s-th-s-th-s-th-s-th-s-th, &c.

Then let him prefix and subjoin a vowel to the combinations—thus :

āce thā,	ēce thē,	īce thī,	ōce thō,	ōōs thōō,
āith sā,	ēeth sēe,	īthe sī,	ōath sō,	ōoth sōo,
ās thās,	ēs thēs,	īs thīs,	ōs thōs,	ūs thūs,
āth sāth,	ēth sēth,	īth sīth,	ōth sōth,	ūth sūth.

When these have been sufficiently practised, the following arrangement of syllables containing S and Th alternately initial, should be mastered. The perplexing difficulty they present, renders them well worthy of the student's care : for in overcoming this difficulty a great degree of *organic power* is gained, which must produce a beneficial effect upon articulation generally.

Pronounce the combinations as *words*, with varying accents ; and repeat each of them several times with the same expiration.

tha sa,	tha sa tha,	tha sa sa tha,	} with ē ī ō ōo.
sa tha,	sa tha sa,	sa tha tha sa,	

When S final comes before S initial, as in “The Alps sublime,” the neat articulation of the double consonant requires a little art. Practise the following.

ace say,	ece see,	ice sigh,	oce so,	oos soo,
ass sass,	ess cess,	iss sis,	oss sooss,	us sus.

The difficulty of doubling articulative actions without awkward hiatus has led many Elocutionists to advise the omission of one in such combinations. Whoever could rest satisfied with saying “the Ethiopian's *kin* and the leopard's

pots," when he meant "the Ethiopian's *skin* and the leopard's *spots*," may follow the tasteless counsel; but we trust all others will rather spend an hour or two in drilling their organs into the necessary lightness of action, or else—be distinct, even at the expense of hiatus.

S is an extremely difficult articulation to Stammerers. In general, they have no difficulty in producing the hissing sound; they can take the articulative *position*, but they cannot add to that the necessary action which must finish the element. The hissing is thus continued till the lungs are almost exhausted;—and the Stammerer cannot stop the destructive waste. The fault here lies mainly with the glottis, which, in a non-vibrating position for the S, will not take the vocalizing posture for the succeeding vowel with sufficient readiness; and the chest aggravates the impediment which this occasions, by bearing down heavily upon the lungs, while probably the ungovernable jaw adds its share also to the difficulty. General practice on the actions of the various organs implicated in the stammer, is the only sure ground of cure. When the power of government over these has been in some degree acquired, exercises on the difficult articulation will be of much service; but until the chest and glottis—or, as we may call them, the *producing organs*, are brought under voluntary control, it will be of little use to practise the merely *modifying* actions of articulation. Partial and temporary relief may be obtained by simple articulative practice, but to give a rational ground of hope for permanent benefit, the exercises must begin with the deeper and more occult principles of respiratory and vocal government.

The Stammerer should practise the prolonged S, as before described, till he can form the sound with a very economical expenditure of breath. He should then give out a long series of very short *articulated* hisses—drawing the tongue smartly and completely back in the mouth, to finish each of them. Then let him stop the S by the various articulative actions which combine with it, adding the vowels to them for a subsequent exercise. By patient practice, difficulty after difficulty in execution will gradually give way, and he will be able to enounce this element with easy fluency.

The English language has been called the "hissing tongue," as if it, much more than its neighbour languages, abounded with this serpent sound. The removal of S from some of our combinations might certainly add to the euphony of our speech; but a comparison either of *its letters* or *its sounds* with those of the French, Italian, and Spanish languages, will show that the English is far from having the unenvied distinction. We have taken the trouble to compare some passages of equal length in these four languages, to ascertain the number of the hissing elements S and Z, actually pronounced in them, and the following is the result. In a *French*, *Spanish*, and *English* translation of the same passage—there were found to be in the French, 60 } of these sibilants actually
 " " English, 65 } sounded.
 " " Spanish, 110 }

In the *French* paragraph there were 93 *sibilant* LETTERS, while in the *English* one there were only 77.

Still further to test this, we took a passage in *Italian*, containing the same number of words as in the *Spanish* portion, and found, even in this smooth euphonic tongue, a preponderance of 5 of these sibilants over the number contained in our decried English: which is thus proved to be “more hissed at than hissing!”

S initial combines with P, T, K, F, M, N, L, W, Y, as in *sport, store, scope, sketch, square, sphere, smile, snow, slow, swear, sue*. It enters into combination with no initial articulation in English utterance. In such words as *psalm, psychology, &c.* the *p* is therefore silent.

EXERCISES.

Initial.—Sea, sebacious, seethe, seize, cease, seat, seed, scene, seal, sear, seek, sip, sibilant, symbol, symmetry, sift, sieve, sister, scissors, scission, sit, sinew, scintillate, since, silly, silk, sickle, signify, sink, single, say, sapient, sable, same, safe, saviour, sage, sane, sail, saleable, sake, sago saint, salient, separate, semblance, seminary, cemetery, cephalalgia, seven, saith, sessile, says, session, sedge, settle, said, send, sentence, sense, sensual, celery, serry, serrated, second, segregate, sect, segment, sash, sarcasm, sardonyx, sarse, salve, saunter, sir, serpent, sermon, serf, servant, sirs, search, serge, circle, circuit, certain, sup, suburb, subtle, some, suffer, southern, sustenance, subtle, suttlér, sudden, sun, sully, surd, surge, surly, surrogate, surf, surcle, suck, suggest, saw, sauce, saws, salt, solder, sawed, sawn, sop, sob, somnolent, soft, sot, sod, sonnet, solecism, sorrel, sorrow, soften, sorcery, sore, sword, source, sores, sow, soap, sober, sofa, sown, soul, soldier, sojourn, soho, soup, soothe, soot, soon, sigh, cipher, scythe, size, sight, side, sign, silent, sire, sow, south, souse, sows, sound, sour, soy, soil, samphire, saffron, sapphire, savage, sassafras, saginate, Saturday, saddle, sanative, salad, salique, saraband, sacrament, sagamore, sagathy, satchel.

Sp.—Speak, speech, speed, spear, spit, spin, spill, spirit, spathe, space, spade, spake, sped, spend, spell, spelt, speck, spasm, spatter, span, sparrow, sparse, spark, sperm, spirt, disperse, sputter, sponge, spurs, spurge, spurn, spawn, sport, spoke, spoon, spy, spice, spite, spied, spine, spire, spike, spouse, spout, spoil.

Spr.—Sprain, sprat, sprawl, spray, spread, sprig, spright, spring, sprinkle, spirit, sprout, spruce, sprung, express, disprove.

Spl.—Splash, splay, spleen, splenetic, splendid, splice, splint, splutter, displease, explain.

Spy.—spume, spurious, spumescence, dispute.

Sm.—Smear, smith, smell, smatter, smash, smart, smirk, smirch, smuggle, smother, small, smalt, smoke, smote, smoulder, smooth, smile, smite.

Sw.—Suasive, assuage, suavity, swab, swaddle, swag, swagger, swain, swallow, swamp, swan, swap, sward, swarm, swart, swarth, swash, swath, swathe, sway, swear, sweat, sweet, sweep, swell, swept, swerve, swift, swig, swill, swim, swindle, swine, swing, swinge, swiss, switch, swivel, swoon, swoop, swore, swung, dissuade, desuetude, persuasion.

Sf.—Sphere, sphinx, sphacelus, sphagnum, spheric, sphincter.

St.—Steep, steam, steed, steel, steer, stipulate, stimulate, stiff, stitch, still, stick, stickle, sting, stays, stage, state, staid, stain, stale, steak, step, stem, steady, stellar, stab, static, stadtholder, stand, stanza, stallion, stack, stagger, stang, staff, statistic, stalactite, starve, stars, starch, start, stark, stir, stern, sterling, stubborn, stumble, stuff, stud, stutter, stun, stunt, stuck, stung, stop, stock, storm, stork, stalk, stall, store, story, stored, stow, stowed, stole, stone, stoker, stoop, stood, stool, sty, stipend, stifle, stiver, style, stout, stound.

Str.—Strabism, straggle, straddle, straight, strain, strand, strange, strangle, strap, strategy, strath, stratum, straw, stray, streak, stream, street, strength, strenuous, stress, stretch, strew, striæ, stricken, strict, stride, stridulous, strike, struck, string, strung, strip, stripe, strobil, strokal, stroll, strong, strontian, strop, strophe, strove, structure, struggle, struma, strut, strychnia.

Sty.—Studious, stupe, stupor, stupid, stew, steward, astute.

Sy.—Sue, subah, sudatory, suet, suicide, suit, suitable, sumach, superable, superb, supine, supreme, sural, sutable, suture, superior, assume, consume, disuse, pursuit.

Sn.—Sneeze, sneak, snip, snack, snaffle, snag, snail, snake, snap, snare, snarl, snatch, sneer, sniff, snipe, snivel, snore, snout, snow, snub, snuff, snudge, snug.

Sl.—Slab, slam, slack, slag, slain, slake, slander, slang, slant, slap, slash, slate, slattern, slaughter, slave, slaver, Slavonic, slag, sleeve, sleezy, sled, sledge, sleek, sleep, sleet, slept, sleight, slender, slice, slide, slight, sily, slime, sling, slung, slink, slip, slit, sliver, sloat, sloe, sloop, slop, slope, sloth, slouch, slough, (uf) slough, (7-13)

Sk.—Scale, scab, skate, scheme, sky, scope, Scotch, score, scoop, scuffle, sculk, scullery, sculpture, scum, scupper, scurf, scurvy, scurrie, scut, scuttle.

Skl.—Sclavonian, Sclavonic, sclerotic.

Skr.—Scrabble, serag, scramble, scrap, scrape, scratch, scrawl, scream, screech, screen, screw, scribble, scribe, scripture, scrivener, scrip, scrofula, scroll, scrub, scruple, scrutable, scruze, scrutoire.

Sky.—Skew, skewer, scutellated, excuse.

Skw.—Squab, squabble, squadron, squalid, squalor, squall, squamous, squander, square, squash, squat, squaw, squeak, squeal, squeamish, squeeze, squelch, squib, squill, squinancy, squint, squire, squirrel, squirt.

Before a vowel.—Œsophagus, unceasing, thesis, missile, viscid, whistle, thistle, scissile, dissonant, listen, glisten, gristle, basin, mason, phasis, tacit, casing, pestle, message, vessel, sesame, sessile, jessamine, tessellate, desultory, necessary, lesson, wrestle, crescent, progressive, essence, essay, assident, assassin, acid, acetate, passable, massive, fascinate, vacillate, tacit, lassitude, veracity, cassowary, crassitude, glaci, (eee) glacier, glassy, grassy, facile, bustle, throstle, faucet, saucer, possible, mossy, fossil, wassail, jostle, docile, tossing, Cossack, crossing, glossary, closer, grocer, looser, excuses, (s.) producer, juicy, pussy, mucilage, spicy, vices, enticing, dicer, crisis, sousing, rejoicings.

Before an articulation.—East, easterly, beast, feasts, yeast, ceased, least, creased, priest; pristine, blister, mist, fist, vista, wist, whist, sister, systole, gist, distaff, list, wist, kissed, Christian, grist, glister, hist; paste, baste, waist, taster, laced, cased, graced, hasty, chaste, pester, west, fester, vestry, westerly, zest, jesting, attest, destitute, nest, lest, dressed, rest, wrested, yesterday, crest, behest, chest; past, repast, pasture, pastime, bastard, mastiff, fast, vastness, last, lastly, caste, classed; pustule, busts, mustard, fusty, justice, dost, lust, rust, custom, gust, crust, cluster, pursed, burst, worst, durst, nursed, cursed; posture, foster, wast, tossed, lost, crossed, costs, glossed, accost, hostage; post, boast, most, toast, roast, coast, engrossed, ghost, host; spliced, iced, enticed; moisture, foist, hoist; lisp, wisps, crisp, clasps, rasp, gasp, grasp, hasp, asps, wasps,

whisper, vesper, despicable, respite, aspect, jasper, grasping, prosper, auspicate, hospital, hospitable: episcopal, biscuit, fiscal, viscous, whisker, disc, frisk, risk, fescue, desks, grotesque, burlesque, rescue, ask, bask, masks, flasks, tasks, casks, rascal, busk, buskin, musk, musket, tusks, dusk, dusky, rusks, husky, bosky, Moscow, sixth sixths.

S final.—Piece, cease, lease, crease, grease, miss, thesis, bodice, analysis, kiss, hiss, pace, bass, mace, face, lace, race, case, chase, purchase, mess, chess, less, graceless, linkless, gas, mass, lass, pass, parse, farce, carse, amerse, erse, verse, terse, hearse, us, fuss, courageous, righteous, purse, disburse, worse, nurse, curse, sauce, morse, gorse, horse, boss, moss, foss, toss, loss, cross, gloss, force, source, course, coarse, hoarse, gross, close, (a.) noose, loose, moose, abuse, (s.) diffuse, (a.) puss, spruce, juice, goose, mice, vice, thrice, entice, paradise, dice, nice, rice, mouse, souse, grouse, house, voice, rejoice, choice.

Z.

OBSERVATIONS.—This element unites a *vocal* sound with the hissing of S. Its articulative position and action are in every respect the same as those of S. It is consequently liable to the same kind of defects, in lisping, &c; and the exercises prescribed for S, will, with voice added, be equally effective in perfecting Z. Thus,

thaza; tha za tha; tha za za tha } with e, i, o, oo.
zatha; za tha za; za tha tha za }

In the following arrangements *V* is added for the sake of contrast with Th, (see page 146.)

za va tha tha za va va tha za } with e, i, o, oo.
za tha va tha va za va za tha }

Z is not so difficult to the Stammerer as S; for if he can produce the vocal sound in the articulation, he can have no difficulty, except what is merely articulative, in connecting it with a following vowel. But often the voice produced in Z is a mere *murmur*,—a momentary, feeble, breathy sound, which is as ineffectual as none. In this case all the difficulty of S will be experienced. To overcome this impediment, glottal power must first be acquired in the formation of clear ringing vocality, and the chest exercised to restrain any undue pressure in expiration. The buzzing sound of Z may be produced in a long continuous current, and finished by the quick retraction of the tongue, before described. Naturally abrupt articulations of the same element should

then be practised, separately, and with vowels subjoined; the teeth opening freely after the articulative action, that the succeeding vowel may be emitted in a full energetic volume.

Z initial combines only with Y; and but in the few words given in our list. It joins with no initial articulation.

EXERCISES.

Initial.—Zaccho, zaffre, zany, zarnich, zea, zeine, zeal, zealous, zebra, zebu, zedoary, Zend, zenith, zeolite, zephyr, zero, zest, zigzag, zimome, zinc, zircon, zocle, zodaic, zone, zoography, zoology, zoophyte, zufolo, zymology, zygomantic, zygodactylous.

Zy.—zunic, zumate, zumology, zeugma.

Between vowels.—Besom, easy, wheezing, weasel, reason, busy, busily, mistletoe, physiognomy, visit, wizard, dizzy, risen, gizzard, grizzle, mazy, daisy, nasal, laziness, razor, brazen, crasy, gazer, grazing, glazer, hazy, Jezebel, desert, resignation, resin, hesitate, azimuth, azote, basilisk, mazard, gaseous, hazardous, puzzle, dozen, nuzzle, muzzle, cousin, halser, pausing, causative, gauzy, positive, nozzle, lozenge, rosin, closet, posy, frozen, disposer, dozing, rosiness, closing, glozer, hosanna, oozing, losel, cruiser, choosing, despiser, miser, wiseacre, supervisor, sizar, rising, spousal, drowsy, mouser, rousing, housing, noisy, noisome, schism, spasm.

Before an articulation.—Spasmodic, jasmine, phantasmagoria, pismire, bismuth, dismal, prismatic, chrismal, cosmetic, cosmical, husband, wisdom, prismoid, osmazome, Osnaburg, grisly, guzzler, fizgig, vizier, Jesuit.

Final.—Ease, breeze, freeze, wheeze, these, seize, tease, sneeze, please, keys, agrees, grease, (v.) cheese, is, phiz, worthies, 'tis, ladies, carries, quiz, orgies, his, pays, baize, maize, fays, vase, ways, chaise, craze, glaze, haze; says, bars, mars, jars, tars, cars, sirs, firs, hers, buzz, furze, slurs, curs, pause, flaws, thaws, saws, jaws, laws, clause, gauze, oars, pores, boars, fours, sores, stores, shores, doors, roars, cores, owes, poze, beaus, mows, foes, woes, those, sews, toes, doze, nose, rose, close, (v.) goes, gloze, grows, hose, chose, pews, imbues, mews, views, thews, sues, shoes, Jews, contuse, dues, news, lose, ruse, cooes, glues, hues, choose, eyes, pies, buys, surmise, suffice, vies, wise, thighs, sighs, ties, dies, lies, rise, cries, guise, vows, sows, allows, rows, cows, poise, boys, joys, toys, noise, alloys, destroys, cloys.

R.

OBSERVATIONS.—This element is produced when the breath is directed over the upturned tip of the tongue, so as to cause some degree of lingual vibration. In order to effect this, the breath must be perfectly obstructed at all other points, that the whole force of the stream may be concentrated on the tip; and the tongue must be held loosely, to enable it to vibrate readily. The vibration may be produced in every degree from the soft tremor of the English R, which merely vibrates the *edge* of the tongue, to the harsh rolling of the Spanish Rr, which shakes the whole organ. The trilled or strongly vibrated R is never used in English; but there are various degrees of vibration which characterize the English R in different situations.

Between vowels, as in *merit*, the R is strongest, but it has only a momentary tremor; for articulations between vowels are always short in English. R is never, like *n* or *l*, prolonged when two articulations meet in a compound word; as in *meanness*, *fully*, &c.; the reason is, that R final is differently formed from R initial. Both letters have their regular formation in this position; as in

7-1-8	10	1-8	5
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wi-re-wrought, *rear-rank*, &c.

R initial has an articulative vibration; but it is merely of the edge of the tongue, just enough to constitute the sound an articulation.

When the tongue is so placed as just to *feel* the passing stream of air *not yield to it*, we have the condition of the *final R*. The aperture for the emission of the voice is so free, that the vowel quality of the sound is scarcely,—if at all,—affected. When the succeeding word, however, begins with a vowel, the final *r* has generally the effect of *medial r*, to avoid hiatus.

Exercises on Final R (the 8th vowel) will be found at page 107.

No letter is more frequently faulty than this. The extremes of error are to throw the articulation back *to the uvula*, or forward *to the lips*; but these are found in all degrees of modification and combination. The sound of the former R, when roughly executed, as we often hear it, is like the snarling of a cur:—the latter formation produces the effect of W, with generally an additional guttural modification.

The *uvular vibration* constitutes what is called *burring*,—a fault almost universal in some of the northern divisions of England. Ask a person who *burrs* to open his mouth, and you will see the little uvula dancing and leaping in the channel of the tongue. To cure this fault, the first care must be to keep this restless little organ out of the way. There would be but little difficulty in getting sufficient vibration of the point of the tongue from a few very simple exercises; but we should still have the *guttural* effect remaining. The Burrer should therefore exercise himself in separating the uvula and soft palate from the tongue as far as possible. After a little practice, he will generally be able to do this so effectually, that the uvula will shrink to a point, and the soft palate will form

R is difficult—often peculiarly so—to the Stammerer. The breath pours out from the open and valveless channel with destructive impetuosity, and the waste of the material of speech induces a series of efforts in head, and chest, and limbs, to supply the place of the ungovernable agents of utterance. When the Stammerer has brought *his valve*—the glottis—under due control, he will have but little difficulty in restraining the pressure of the chest, and completely obviating all the distressing distortion of the impediment. He must carefully study the mechanism of the R, and enounce it, if necessary, *separately* at first, to break the association between it and the stammering paroxysm. A little practice will render this expedient unnecessary, and enable him to effect its combination with fluency.

R final is, we have said, so purely vocal, that we do not reckon it an articulation. The student, desirous of acquiring the smooth pronunciation of this English element, should practise the lists of words terminating in R, (pages 107–8) giving to the R and *re* the vowel-sound of *i* in *sir*. Let him at first sit before a glass, and, while he sounds this vowel, observe his tongue rise very gently; but not so much as to create a hissing of the breath, or vibration of the tongue. If *ah* be sounded for R-final, *with an observed elevation of the point of the tongue*, the English element will be very speedily perfected. Uneducated Cockneys sound *ah*, *without this lingual elevation*,—*sah* for *sir*, *heah* for *here*, &c.

An English peculiarity, not confined to Cockneys, or to the uneducated, is *the insertion of an R between vowels*. Thus, when one word ends with a vowel, and the next begins with one, the tongue strikes glibly up on the palate, and gracelessly obviates hiatus, by interposing an *r*. “*Is papa r at home?*” “*I saw r aunt.*” “*What an idea r it is!*” This obtrusion is only heard after the open vowels 6, 7, and 10; the formative apertures of which are but little different from the aperture of the English *r*(8). Thus we never hear “*Go r away,*” “*I see r it now,*” because the R in English is *never* sounded without its *vowel effect* in connexion with long close vowels. This is one of the most inveterate of all habits of speech. The only cure is to finish the first vowel by a smart momentary occlusion of the glottis; and give the subsequent one thus a separate commencement. Children may easily be prevented from falling into this habit, and it is surely worth the little attention and care it requires.

R and L are very liable to be confounded when they occur in proximate syllables. The vocal aperture for the former is over the point of the tongue, and for the latter over the sides at the back of the tongue; and there is a difficulty in passing quickly from one to the other of these positions: thus in the sentence, “*Little Richard wrote a letter; yes, a letter little Richard wrote,*”—or in the quick reiteration of the Scotch nursery-rhyme, “*Rob Low’s lum reeks,*” few persons will avoid some confusion of the R and L. A similar difficulty presents itself in such words as *literally*, *literary*, *literarily*, &c.

This is an *organic difficulty*, and on all such, highly useful exercises may be arranged. The following will be found extremely beneficial in giving power and precision of action to the tongue.

Repeat the combinations frequently, and with *verbal accentuations*.

rala,	rele,	rihi,	rolo,	rooloo,
lara,	lere,	liri,	loro,	looroo,

ralalara,	relelere,	rilihiri,	rololoro,	rooloolooroo,
laralara,	lererele,	liririli,	lororolo,	looroorooloo.

R *initial* receives no articulation in combination with it in English. In French we find *rw*, as in *roi*, *roideur*, &c.

R unites with the initial articulations P, B, F, Th, Sh, T, D, K, G, as in *pretty*, *bride*, *freeze*, *three*, *shrink*, *try*, *dry*, *crime*, *grief*.

W seems to have been at one time sounded before R ; it is still written, and in Scotland we frequently hear it pronounced by old people in such common words as *wretch*, *wrong*, *write*, *wright*, &c. It has been noticed that *w* is often sounded instead of R as an affectation.

EXERCISES.

Initial.—Reap, reef, wreath, wreak, ream, reave, rebus, wreathe, read, reel, rear, reason, regal, reach, regenerate, ripple, rift, rhythm, risk, rickets, writ, ribbons, rim, rivet, risen, riddance, rinse, rigour, rill, rich, ridge, ray, rapier, wraith, race, ratio, rake, rate, raiment, rave, raze, radiate, rain, rail, rage, reprimand, re-fluent, rest, reckless, retinue, rebel, (s.) remnant, reverie, reservoir, red, render, regular, relegate, wretch, rap, raffle, rascal, rash, rack, rat, rabble, ramble, ravage, radical, ransom, rag, ratch, raillery, rasp, rather, ruption, ruffian, rustic, rush, ruck, rub, rumble, ruddy, run, rug, raw, wrought, wrath, rostrum, rock, rotten, robber, romp, rosin, rod, rondeau, roar, roe, rope, road, robe, roam, rover, rose, rote, roan, roll, rogue, roach, rue, rufous, ruth, rookery, route, rutilant, ruby, room, roost, ruse, rouge, rude, ruin, runic, rule, rye, ripe, rifle, rice, ride, rhyme, rive, writhe, rise, write, rowel, rout, rouse, round, royal.

Between vowels.—Ery, ear-ache, leering, peeress, mirror, miracle, spirit, lyric, Pyrrhic, herring, berry, burial, sterile, merit, airy, variable, garish, unwary, fairy, parish, arid, carriage, tarry, harrow, marrow, tarry, (ad.) starry, hurry, aurist, oracle, sorry, torrid, horrible, borrow, tomorrow, warrior, tory, soaring, borer, gory, poorer, curer, lurid, moorish, jury, alluring, irony, pirate, fiery, wiry, showery, cowering, towering, dowery.

L.

OBSERVATIONS.—This is the most clearly sonorous of all the articulations. It is formed by a uninterrupted current of pure voice, flowing over the sides of the back of the tongue—and little if it all affected by vibrations of the apertures through which it passes. The fore-part of the tongue is in contact with the rim of the palatal arch, and laterally with the teeth. This is the articulating *position* of L, and were there no subsequent *action* necessary to complete the element, L would be simply a *vowel*. But the oral aperture is changed by the removal of the fore-part of the tongue; and this action constitutes the letter an *articulation*. The *nasal* elements, we have noticed, (page 179) have a similar vowel-*quality*;—with them as with L, it is the removal of the apposed organs which constitutes them Articulations. This accounts for the syllabic function which these letters perform in such words as *saddle*, *sadden*, &c., where *l* and *n* without any vowel sounded in connexion, form distinct syllables.

The formation of L is very often faulty—sometimes from the apertures through which the voice flows, being contracted so as to cause a degree of vibration on the sides of the tongue; sometimes from the breath not being perfectly intercepted by the point of the tongue;—sometimes from the tongue being too thickly pointed—and not sufficiently *spread out* in front—so that the breath escapes too far forward, and by too elongated openings;—often from the tongue habitually taking the unfavourable position of turning its tip downwards to the bed of the jaw,—thus causing the rounded back of the tongue to rise into the palatal arch—and depriving the articulation of the clear, sharp, and percussive effect of the removal of the obstructing fore-part of the tongue;—sometimes from *rounding the lips*—either with or without the lingual action—so as to modify the voice almost into *oo* or *W*; as “*the wady is weh-oo*,”—(*the lady is well* :) and, in not a few cases, from making the articulative position perfectly obstructive, and passing the sound *through the nose*—with the effect of *ng*, or a modification of nasal quality, between that of *ng* and *n*. These and other minor diversities of mal-formation of this most mellifluous element, are remarkably common. A Scotch peculiarity, is the superaddition of a vowel sound,—nearly that of *u*(9); the *l* being thus made to sound almost like *ul* in ultimate. This is not when initial, but when a vowel precedes the *l* as in *ale*, *sell*, &c. pronounced *a-ül*, *seh-ül*, &c. When L should make a separate syllable, the same sort of sound is frequently heard. There is a greater tendency to this fault when L follows the close, than when it follows the open vowels. There is indeed an *organic preference* for the interposition of some open vowel between *e*(1) and *l*, arising from the difficulty of shifting the tongue rapidly from its lumpish position at *ee* to the very different sharp attitude of L; as in *feel*, *field*, &c. The incombinate nature of these formations is seen also in the want of fluency in the combination *Ly*. When these occur in one syllable—the tongue would fain pass over the *y* and pronounce *lure*, and *lute*, simply *loor*, and *loot*; but

polite usage forbids this, yet authorizes a compromise of the difficulty; and, instead of requiring both articulations to have their full formation by the removal of the point of the tongue between them, allows the tip to remain on the palate, *while* the middle of the tongue rises a little: a softened effect of Y is thus produced as the succeeding vowel opens from the described position. This half-formed Y is represented in some pronouncing dictionaries by an apostrophe:—thus, to represent the sound of the words *lure* and *lute*, the notation in Smart's excellent Dictionary, is *l'oor*, *l'oot*, &c. When the *l* and *y* are not in the same syllable—as in *value*, *volume*, &c.—both may be correctly articulated.

To perfect the articulation of L, let the student adopt the various means of practice subjoined, and, whatever the nature of his mal-articulation, it will very speedily be removed.

Adjust the mouth carefully to the position for L,—the *tongue spread out*, elevated to the edge of the palatal arch, and pressing firmly against it,—the *lips drawn back* and perfectly separated at the corners, so as to permit the sound to pass out uninfluenced by the lips. Let the arrangement of the tongue against the palate in front—(by no means touching the front teeth)—and laterally against the *inside* of the teeth, be *perfectly obstructive*. Produce as clear a vocal sound as possible,—its vowel quality will be something like the French *â*—and continue it for some time with the articulating organs perfectly steady; then, by a rapid backward action of the whole tongue, modify the sound to that of the vowel *aw*. The under surface of the tongue should be kept in sight throughout. Repeat this with increasing rapidity, till the syllables produced are shortened to *lollollolloll*, &c. In the same way, proceed with the other vowels till the formation of L with the vowels is perfected. Then take the combinations, *lm*, *ln*, *lr*, *lg*, *lb*, *lv*, *lz*, *ld*, *ly*, and practise them with vowels before and after them,—at first prolonging the L for some seconds, to be assured of its correct formation and pure vocality, and gradually giving it the natural duration. The tongue must not leave its position for L till the instant of the formation of the succeeding element. Many persons are unable to produce L in combination with M, as in *elm*, *helm*, &c., without interposing a vowel. There is no difficulty in the combination when the mechanism is clearly understood. After these letters, followed by vowels, can be fluently articulated, practise them without a final vowel,—thus:

alm alv alb alz aln ald alg,—with *ě*, *ĩ*, *ŏ*, *ŭ*.

L is so short before the breath articulations, that its prolongation, as in the previous exercise, would be unnatural and a useless means of practice. Let the student form L in the following combinations, by striking the tongue instantaneously to its position,—stopping the vowel and the sound of L together, but *retaining the tongue silently for some seconds* in its place, before proceeding to the next articulation,—which must be formed without any *intervention of sound or breathing*,—thus:

il p el p al p ul p ol p.
al f al th al s al sh al t al k,—with *ě*, *ĩ*, *ŏ*, *ŭ*.

L *final* also should be separately practised. After the *long vowels*, let it be *quickly* articulated,—ēēl, āāl, ââl, ūul, â.vl, ôâ', ôô',—and after the *short vowels*, let it be a little more *prolonged*—ăl, ěll, ыл, öll, ůl. But in every instance it must be definitely finished by a smart recoil of the tongue from the palate.

L, like the nasal liquid N, is a very difficult letter to the Stammerer. The exercises above prescribed will be found sufficient to perfect the articulation—when, by a preliminary course of practice, he has mastered the fundamental processes of speech. When he can govern the chest and glottis, and keep the tongue and jaw steady during the continuous flow of the vocality of l, he may safely proceed to these exercises; but we must here again remark, that it will be hopeless to attempt to correct any individual fault, till the organs and processes employed by the defective element have been first brought under perfect control.

The Stammerer will find it a useful exercise at first to give a distinct “*coup de la glotte*,” (see page 15) to the commencement of the sound of l, and pronounce it as a distinct syllable, even when initial; but he must gradually wear out of this: for the stress of every word should be on the vowel only.

L, like N, is most difficult with the *close* lingual vowels, 1, 2, 3. Such words as *little, lily, literal*, &c. are severe stumbling-blocks: the little scope for action which the vowel allows, the abruptness of the vowel, and the subsequent articulation requiring the same organs as the l, so disincline the tongue to exertion, that it remains glued to the palate; while the glottis, uselessly out-pouring breath and broken murmurs, in vain endeavours to proceed without the tongue; till the lungs are exhausted, and the effort of *inspiration* probably disengages the fettered organ. The Stammerer must proceed cautiously in his practice, and act *on the preventive* as much as he can; for it is a work of almost unmanageable difficulty to break the connexion between the spasmodic actions of impediments when they once get a beginning.

Repetitions of the *same mode of action by different organs*, or of *different modes of action by the same organs*, are difficult of articulation; and form, therefore, excellent exercises. L, with R or N, presents difficulties of the latter class, which will be found under the letters R and N.

L *initial* receives no articulation in combination with it. The softened effect of y, heard in *lunacy, lute, lewd*, &c. has been already noticed.

L unites with the initial articulations P, B, F, S, K, G, as in *play, blame, flame, slave, class, glass*.

EXERCISES ON L.

Initial.—Lee, leaf, leave, lethal, lease, leash, leisure, lenient, league, leech, liege, lip, lift, lithic, listen, liquor, little, liberty, limb, live, lizard, lid, linnet, ligament, lily, lichen, lace, lake, late, label, lame, lave, lathe, lazar, leopard, left, lethargy, less, lecture,

levity, leather, led, leg, lexicon, ledger, lassitude, lacquer, lattice, labefy, lamb, lavish, laniate, landlord, latch, lax, lath, last, lass, laths, laugh, launch, laundress, larceny, larmier, larva, lard, largo, larch, large, learn, learning, luff, lustre, lumber, love, lunch, longe, lull, lawful, laud, lawn, lop, lofty, loss, lottery, laurel, longitude, logarithm, loll, loriccate, lodge, lord, lorn, lore, lo, loaf, loath, locust, lotion, loath, load lonely, logography, logician, loo, loop, loof, loose, look, looby, loom, lose, loon, lool, lie, lion, life, lively, like, light, library, lime, lithe, lies, line, figure, lyre, lout, loud, lounge, lower, loyal, loiter, loin.

*L'.—*lucid, lute, lewd, lunacy, lunatic, lunar, lune, lure, lurid, leucine, lubric, luce, lucifer, lucre, lucubrate, ludicrous, lukewarm, lumachel, luminous, lusory, lutist, luthern,

Between vowels.—Feeling, mealy, pillow, silly, miller, sailor, tailor, railing, gaoler, teller, pellet, cellar, bellows, zealot, fallow, sallow, tallow, ballot, mallet, dally, rally, gallon, sully, gullet, mullet, appalling, tallish, drawling, galling, lawless, apology, dollar, folly, collar, hollow, jolly, polar, solar, bowling, molar, roller, lowland, holy, foolish, cooling, ruler, pulley, fuller, bullet, woollen, filing, silex, tiler, mileage, reviling, wily, beguiling, owlet, howling, oily, toilet, boiler.

Before a breath articulation.—Scalp, whelp, help, pulp, culpable, culprit, palfrey, self, shelf, pilfer, sylph, dolphin, gulph, wolf, stealth, wealth, health, filth, also, false, pulse, dulcet, talc, calx, whilk, elk, silk, bilk, milk, bulk, mulct, hulk, altitude, spilt, filter, milter, wilt, guilty, lilt, jilt, pelt, belt, welt, welter, deltoid, knelt, paltry, falter, salt, vault, waltz, sultry, culture, multitude, vulture, belch, filch, milch.

Before a voice articulation.—Filbert, bulb, Talmud, palmated, psalmody, whelm, realm, helm, film, holm, fulminate, culminate, elves, salvo, alveary, valve, salvable, galvanism, selves, shelving, twelve, delve, silver, solve, evolve, resolve, pulverize, culverin, almost, almoner, alnage, always, railway, palsy, pails, feels, wholes, tholes, stools, squalls, ills, dells, holes, bales, oils, boils, scowls, bowls, balls, mules, veils, wales, wiles, walls, dolls, galls, lolls, lulls, reels, rolls, rules, rills, sealed, wild, wold, old, ruled, cooled, scald, bald, seldom, weld, guildry, wilderness, shoulder, hold, balderdash, mulled, world, pulled, failure, million, filial, steelyard, guillotine, stallion, collier, bullion, scullion, algor, algua-zil, Elgin, vulgar, amalgamate, palely, wheelless, sailless, solely,

coallike, coolly, molelike, vilely, fully, foully, ill-looking, soullike, railroad, wheelright, bulrush, algid, bilge, bulge, fulgent.

L a Syllable.—Steeple, people, ripple, nipple, maple, staple, apple, couple, topple, snuffle, whiffle, shuffle, scuffle, ruffle, trifle, rifle, stiffl, castle, pestle, wrestle, thistle, bristle, throistle, bustle, nestle, shackle, tackle, freckle, speckle, stickle, pickle, cockle, chuckle, huckle, battle, cattle, nettle, kettle, tittle, little, pottle, bottle, scuttle, able, sable, table, feeble, bible, ruble, babble, rabble, nibble, dribble, cobble, hobble, stubble, bubble, evil, bevel, devil, hazel, easel, bamboozle, dazzle, embezzle, drizzle, grizzle, nosle, puzzle, muzzle, ladle, needle, beadle, sidle, bridle, saddle, peddle, middle, riddle, fiddle, toddle, puddle, eagle, ogle, bugle, haggles, angle, wrangle, higgles, wriggles, single, tingle, goggles, bungle.

Note.—Always sound the vowel between *n* and *l*, as in *tunnel*, *flannel*, &c.

L final.—Ell, peal, feel, wheel, ciel, heel, keel, reveal, weal, zeal, congeal, hill, ill, pill, fill, thrill, thill, sill, kiln, will, chill, ail, pale, fail, whale, sail, inhale, kail, tale, mail, avail, wail, they'll, flail, rail, ell, propel, fell, sell, shell, tell, rebel, (v.) mell, well knell, yell, shall, snarl, carl, marl, pearl, whirl, girl, cull, mull, dull, gull, lull, purl, furl, curl, hurl, churl, awl, appal, fall, thrall, instal, shawl, recal, tall, ball, maul, waul, drawl, gall, haul, extol, doll, loll, foal, poll, total, soul, shoal, coal, toll, troll, whole, boll, mole, dole, goal, roll, jole, pool, pull, fool, full, stool, cool, tool, bull, wool, yule, rule, isle, pile, file, while, style, chyle, tile, bile, mile, revile, wile, beguile, owl, foul, cowl, howl, growl, oil, spoil, foil, soil, coil, toil, boil.

T.

OBSERVATIONS.—Previous remarks (pages 40—42) will have sufficiently explained the nature of the Obstructive Formations, of which this is one. We may therefore confine our observations here to the mechanism and individual characteristics of the articulation T, referring to the above-noted pages for information regarding its principle of explosiveness. In forming T, the edge of the whole tongue is laid against the front and sides of the mouth, so as perfectly to obstruct the breath. While the tongue is in this position, there must be a continued pressure of breath against it; and whenever an aperture is made by the removal of any part of the obstructing edge, the confined breath will be



emitted with a degree of explosiveness more or less strong, in proportion to the degree of its previous compression behind the tongue, and also in proportion to the abruptness with which the aperture is made. Among the numerous defects of speech which come under the notice of one extensively engaged in the work of correcting mal-articulations, the breath will be found to escape from the obstructive position T, through apertures of every possible variety, both of position, shape, and size. Sometimes from the very back part of the mouth, with a clattering sound, it will issue through apertures over one or both sides of the tongue; sometimes through lateral apertures at all anterior points; and correctly, through one front central aperture, by the complete disengagement of the whole tongue from the palate. Another mode of emitting the compressed breath from the articulative position T, is by the *nares* or nostrils,—a faulty mechanism more common than perhaps most persons are aware of. The correct articulative *action* is, we have said, the removal of the *whole tongue* from the palate. Let the student practice this action by articulating the following syllables in rapid reiteration till he can perfectly disengage the tongue in this way with considerable explosive force and abruptness:—

ate, ete, ite, ote, oot: at, et, it, ot, ut.

The syllables should be kept severally distinct, thus,—*at, at, at, at, at*, &c.; and not *atatatat*, &c. Such must be the mechanism, in all cases, of T initial or final: but when the liquids *l* or *n* follow T in the same word, the lateral explosion before *l*, and the nasal before *n*, are not only admissible, but they are the regular and necessary formations of T in such cases. Thus in *filily* and *fitness*, &c.; *battle*, *nettle*, *little*, &c., and *batten*, *bitten*, *button*, &c., the point of the tongue is kept in contact with the front of the palate, in forming the *tl*; and the whole tongue is retained in its obstructive position during the utterance of the *tn*. The reason of this will be evident after a moment's reflection on the formative actions of *l* and *n*: it will be found to be impossible to articulate *t* independently of these actions, with sufficient fluency for consecutive syllables of one word. The same combinations, however, in proximate words, when the letters have not a syllabic relationship, must not be articulated thus by one action, unless in common colloquial phrases. Correct reading requires the final element of every word to be finished independently of the letter which may begin the next word. The student should therefore practise the articulations *t l* and *t n* in this separate way—till he can produce them lightly and clearly without coalescence.

ate nay at nal ate lay at lan—with e, i, o, u.

T before P, K, B, G,—which otherwise completely obstruct the breath,—is liable to be reduced to the character of a mere *stop* without any audibility: and before *m*, which also occludes the mouth, it is liable to be nasally finished. To obviate these sources of indistinctness, let the following Table of these combinations be practised.

ate pa	ate ka	ate ba	ate ga	ate ma	{ with e, i, o, ũ
at pat	at kat	at bat	at gat	at mat		ōō.

T is a very difficult articulation to the Stammerer. It has all the heaviness arising from the downward pressure of the chest—the strong conjunctive or upward bearing of the jaw—the muscular laxity of the mouth—the elements of impediment in the obstructive articulations generally; in addition to which it has another source of difficulty in its own articulative action. Often the explosion of the T will be distinctly heard, yet there the Stammerer sticks fast, unable to combine the next sound with the *t*. This sort of difficulty may be caused by want of *glottal* power; but it will frequently be found to be merely articulative. Only the *point* of the tongue is disengaged—it is turned downwards so as to allow the breath to escape—but at all other points, the tongue remains in contact. The effect of throwing down the point of the tongue is to elevate the middle of it; and the *very worst position for speech* is thus assumed. Let the Stammerer practise syllables and words ending with T, and observe, by looking in a glass, or placing his finger in the angle of the neck and chin (as directed at page 151), that the whole bulk of the tongue recedes in the mouth to finish this articulation. When this *final action* is mastered, let him practise T initial; at first, if necessary, separating the T from the next element, by its own backward action, but restraining any unnecessary waste of breath; (page 40) and by degrees he will be able to unite them with natural spontaneity.

A not uncommon fault of articulation is the substitution of *tl* for *cl*, and *dl* for *gl*; as in *clean*, *glean*, &c., which are thus mispronounced *tlean*, *dlean*, &c. The difference in the effect of this unwarranted combination is so little, that it might readily escape observation, except from ears accustomed to vocal analysis. In the north and west of England this peculiarity is especially common.

T initial combines in English with *w*, *r*, *sh*, and *y*, as in *twine*, *true*, *chain*, *tune*. S is the only articulation with which *t* unites, as in *stay*, *stray*, &c. Th is a common English digraph, but it represents a simple sound.

The combination Tsh is of very frequent occurrence, though we in no instance *write* it. It is one of the simplest possible combinations; for the T merely gives an obstructive commencement to the Sh. Tsh is the breath form of J=dzh; and while the latter is reckoned an Alphabetic element, and represented by a single letter, the former—which is the very same articulation—is written, inconsistently enough, *ch*.

Ts, which does not occur initial in English, but is common in the German and other languages, is another equally simple form of double articulation: from the position T, the tongue is *advanced* a little, and the breath exploded hissing through the aperture of *s*; as for *tsh*, the tongue is slightly *retracted*, so as to explode the breath through the aperture of *sh*.

Ty is liable to be mispronounced Tsh, from the cause explained at page 184; but after a few of our lingual exercises have been mastered, the tongue should have acquired sufficient neatness and precision of action to contradistinguish these combinations without effort or ambiguity.

EXERCISES.

Initial.—Teethe, tease, tedious, teal, tear, teach, 'tis, tissue, titular, titillate, tint, tilt, phthisic, ticket, tingle, tinkle, tinge, taste, ta'en, tail, temporal, tempt, tetter, tessellated, tetrical, tent, telegraph, terrible, technical, tegument, techy, text, tap, tassel, tatter, tattle, tadpole, tangible, tantalize, talisman, Talmud, tariff, tactic, tag, tangle, tank, tax, task, tars, targe, tartan, tardy, tarn, target, terminate, terse, ternary, twopence, tuft, tother, 'tusk, tush, tut, tunnel, turpitude, turtle, turgid, turnkey, turkey, tuck, tug, tongue, touch, taught, tawdry, tawny, tall, talk, torch, torse, torsion, tortoise, top, tomahawk, toft, toss, totter, toddle, tonsile, tolerable, torrid, tocsin, tongs, tore, torn, toper, tome, toast, toes, total, towed, tone, toll, token, toga, tooth, toot, tool, tour, took, tithe, ties, tight, tidy, tine, tile, tire, tiger, town, towel, towers, toy, toise, toil, toilet.

Tw.—Twang, twain, twattle, twaddle, tweak, tweedle, tweezers, twelve, twelfth, twenty, twig, twilight, twill, twin, twine, twinge, twinkle, twirl, twist, twit, twitch, twitter, twixt, twice.

Tr.—Treason, treat, treacle, trip, tribune, trim, trivial, trist, trinity, trill, trick, trigger, trinket, tringle, tract, traipse, trace, trays, trade, train, trail, treble, tremble, trespass, tressel, tret, trench, trellis, treasure, treachery, trap, tramp, traffic, traverse, trash, traditive, transit, tragedy, track, tranquil, trance, trouble, trump, truss, trudge, trundle, truckle, trunk, troth, trot, trod, traulism, trollop, tropical, trope, trophy, trover, troll, trochee, troat, true, troop, truffle, truth, truce, truculent, tripod, tribe, trifle, trice, tries, trite, trident, trine, trigraph, trowel, trout, trousers, troy.

Tsh.—Cheap, chief, chieftain, cheese, cheat, cheer, cheek, chip, chimney, chivy, chisel, chit-chat, chid, chin, chilly, chicken, chink, chafe, chase, chaste, chain, cheverel, chess, chest, chair, cherry, cheque, chap, chaffinch, chastisement, chat, chariot, chaff, charm, charge, chart, chirp, churn, churl, chough, chuckle, chop, chalk, chose, choke, chew, choose, chime, chide, chine, chouse, choice.

Ty.—Tew, tewel, tube, Tuesday, tuition, Teutonic, tulip, tumid, tumult, tune, tunic, tureen, tutor.

Between vowels.—Veto, sheeting, eatable, metre, heater, iterate,

pity, bittern, mitten, fitting, witty, whittle, citizen, titter, ditty, knitting, little, pretty, kitten, fritty, victuals, eighty, mated, fated, waiter, sated, dated, later, rating, gaiter, grater, hated, potatoe, petted, etiquette, better, fetter, setting, jetty, debtor, letting, netted, reticule, kettle, attic, pattern, battle, mattock, fatten, shatter, tatting, latter, clatter, hatter, chatty, utter, button, mutton, subtle, shuttle, jutting, stutter, nutting, clutter, gutter, daughter, naughty, haughty, haughtiness, pottage, bottle, motto, sottish, shotten, jotting, totter, knotted, lottery, rotten, cottage, grotto, gotten, Hottentot, otter, oaten, potable, boating, votary, dotage, notary, lotus, coating, gloating, booty, footing, suiter, imputed, beauty, sooty, shooting, duty, tutor, neuter, lutist, rooted, cuticle, hooting, plighted, biter, mighty, fighting, cited, indicted, benighted, lighter, writer, flighty, frighten, triton, outer, shouter, shouting, undoubted, routed, moiety, loiter.

Before an articulation.—Sweetmeat, vitriol, vitreous, gateway, pastry, etching, Etna, wetnurse, settler, detriment, retrograde, platform, catcall, thatching, fastness, vastly, pasture, disastrous, lastly, ghastly, artful, artless, partner, partly, partridge, parchment, martlet, marching, tartlet, carthorse, pertly, virtue, utmost, butler, suttler, curtly, cutler, culture, vulture, paltry, watchman, botcher, motley, courtly, sportsman, boatman, notebook, boathooks, nightcap, sprightly, nightly, rightly, outmost, outward, voucher, outrage, adroitly.

Final.—Peat, beet, meat, complete, feet, seat, sheet, neat, leet, greet, heat, priest, yeast, list, wrist, pit, bit, emit, fit, whit, wit, knit, lit, it, kit, grit, hit, eight, pate, bait, mate, fate, wait, innate, elate, crate, great, hate, pet, bet, met, whet, wet, fret, jet, debt, quartett, net, let, regret, yet, pat, bat, mat, fat, vat, that, sat, gnat, rat, cat, hat, hast, chat, past, mast, fast, vast, last, art, start, tart, dart, cart, heart, chart, squirt, flirt, avert, shirt, dirt, skirt, but, put, shut, jut, nut, hut, hurt, ought, bought, thought, sought, taught, nought, wrought, caught, wart, sort, distort, short, tort, snort, pot, what, sot, shot, jot, tot, dot, not, lot, rot, cot, yacht, got, grot, hot, sport, port, court, oat, boat, moat, note, coat, goat, put, boot, moot, foot, soot, shoot, newt, impute, mute, suit, lute, root, cute, coot, hoot, argute, spite, bite, mite, fight, white, wright, site, tight, indite, night, light, write, kite, height, pout, spout, bout, devout, stout, shout, doubt, lout, rout, clout, gout, out.

D.

OBSERVATIONS.—This articulation bears the same relation to the preceding, that B does to P, V to F, Z to S, &c. Its articulative position and action are the same as those of T; but while the tongue is in contact with the palate, the *voice* is exerted, and is heard with a muffled murmur—the breath which produces the glottal vibration, dilating the pharynx. Distinctness very much depends on the audibility of this sound. The student should therefore practise this and the other vocal obstructives, till he can give their vocality as much duration as it is capable of, (see page 137.) Our remarks on the formation of T apply equally to this element, which is liable to the same faults of articulation, defects, &c. The exercises given for *t* may therefore be practised with D substituted, (to give distinctness to its combinations;) thus—

ade nay, ad nad; ade pay, ad pad; &c.

The Stammerer must study the general mechanism of the vocal obstructives, (page 43), and acquire power over their formation, by prolongation of the pharyngeal murmur—and strong, yet not wasteful explosions, before he sets to work to battle with his difficulties on this articulation. He must be able to retain the articulative *position* steadily—to perform the articulative *action* rapidly and independently of all other positions and actions—and, lastly, to pass trippingly from one position to another, without attempts at impracticable coalescence, and without losing any one of the peculiar effects of each articulation. His cure, thus founded on power over the organs and operations of speech, will progressively advance with rapidity, in proportion to his energy and watchfulness. Having gone through this training, the Stammerer will not only feel himself relieved from the oppressive incubus which tormented his whole “dream of life,” but he may rejoice in a freer possession, and more conscious enjoyment of the crowning faculty of man, than the best of merely instinctive speakers who never felt the sore deprivation, and who know not the value to their social happiness of that power of speech which they ignorantly exercise.

D initial, like T, unites with W, R, and Y; and with the *vocal* form of Sh—as in *dwarf*, *drew*, *due*, and *Jew*. It combines with no initial articulation: we write Bd in *bdellium*, but the B is silent. *Dy* is apt to be confounded with Dzh, as Ty is slurred into Tsh, by careless tongues.

The combination dzh=J is one of the simplest forms of double articulation—in this respect analogous to the French *Bw* and *Pw*, and the German *Ts* or *Dz*. The same articulating agents are used for both elements of the combinations: the *continuous* elements being merely explosively commenced by the momentary oral occlusion of the obstructive element. This obvious simplicity of the combination *dzh* may be the reason why it is denoted by a single character in our language.

EXERCISES.

Initial.—Deep, deem, deify, devious, deed, deal, dear, dip, dibble, diffuent, dividend, dithyramb, dissipate, distance, dismal,

ditto, did, dinner, diligence, dig, ditch, day, dace, daisy, date, deign, dale, deprecate, debit, deference, death, desk, desuetude, desert, debt, dead, dense, denizen, dell, deck, dapper, dabble, damp, damask, daffodil, daggle, dash, dandle, dangle, dance, dapatical, da-capo, darken, darn, darling, dart, dearth, dirt, dirk, double, dumb, dove, doth, dust, dusk, dozen, Dutch, dudgeon, dungeon, dulcimer, ductile, daub, dauphin, dodge, dot, daughter, dodder, dawn, donative, doll, dock, dog, donkey, dormant, dorsal, door, dome, donor, doleful, douceur, doom, doodle, divers, dice, dies, dive, diagram, dike, doubt, dowdy, doughty, down, dowlas, dowager, doit, doily.

Dr.—Drab, drachma, dram, drama, draff, draft, drag, dragon, dragoon, drain, drake, dramatic, drapery, drastic, draw, draught, drawl, dread, drear, dream, dredge, dregs, drench, dress, drift, drill, drink, drank, drunkard, drip, dribble, drivel, drizzle, drive, droll, dromedary, drove, droop, dropsy, dross, drover, drown, drowsy, drub, drudge, drug, druggist, drum, druid, drumble, dry, drily, drought, dryad.

Dy.—Dew, dual, duel, dubious, duty, duke, Dulia, duly, duo, dupe, duplicate, dure.

Dw.—Dwale, dwarf, dwell, dwelt, dwindle.

Dzh=J.—gelid, genuine, gender, genial, genus, genius, gentile, gentle, geranium, German, gerund, gesture, gibbet, gibe, gigantic, gilly-flower, ginger, ginseng, girasole, gyve, jabber, jacent, jackal, jag, gaol, jangle, janitor, January, jargon, jaundice, jaunty, jaw, jealous, jeer, jejune, jeopardy, jerk, jerkin, Jersey, jessamine, Jesuit, jetsam, Jewry, jewel, jib, jig, jilt, jingle, job, jockey, jocund, jog, joint, joist, joke, jole, jolt, jostle, journal, jovial, joy, jubilant, Judaism, judge, juggle, jugular, juice, jumble, junction, jingle, junior, juniper, juratory, justice.

Between Vowels.—Eden, weedy, seedy, kneaded, leader, reader, bidden, middle, fiddle, avidity, widow, diddle, nidification, callidity, riddance, giddy, idiot, aid-de-camp, fading, shady, jaded, lady, ladle, radiant, cadi, eddy, peddle, wedding, steady, ready, dreaded, paddock, bladder, madder, sadden, saddle, caddy, gladiator, had-dock, puddle, muddy, sudden, shudder, ruddy, huddle, boddice, model, fodder, wadding, sodden, toddle, daudle, noddy, laudatory, gaudy, odour, modish, boding, wooded, pudding, brooding, moody, woody, sudatory, doodle, noodle, rudiment, hooded, bridle, widen,

sidle, cider, tidy, rider, guidance, chiding, idle, powder, dowdy, cloudy, crowded, embroider, voidance.

Before an Articulation.—Seedling, needless, heedless, midnight, fiddler, pedlar, bedlam, medley, sedge, bridge, widgeon, ledger, ridge, page, wager, sagely, rage, deadlight, hedger, padlock, badge, badness, madly, fadge, sadness, cadger, graduate, arduous, barge-man, largess, margin, guardroom, commandment, worldly, wordless, curdling, maudlin, urge, fondness, wondrous, tawdry, lordly, codling, cordwainer, gorgeous, wardrobe, bodement, loadstone, roadster, lewdness, gamboge, bridesmaid, bridegroom, sidling, guideless, proudly, loudness, voidness.

Final.—Bead, meed, feed, weed, seed, indeed, keyed, lid, rid, kid, hid, chid, obeyed, fade, inveighed, weighed, arcade, said, instead, shed, dead, clad, glad, had, pard, bard, retard, card, guard, bird, whirred, whirled, third, stirred, gird, world, absurd, occurred, bud, fund, bestud, annulled, culled, gulled, odd, awed, pod, pawed, sod, sawed, yond, yawned, cod, cawed, called, galled, poured, board, ignored, implored, sword, abode, mode, flowed, woad, wold, sewed, sold, code, goad, hoed, hold, food, mewed, feud, viewed, wooed, wood, prude, brood, could, good, endured, lured, cured, I'd, bide, confide, vied, wide, tied, died, denied, bride, pride, complied, mind, mild, hide, hind, filed, find, defiled, bowed, bound, wound, scowled, crowd, cloud, allowed, employed, void, soiled, toiled, alloyed, cloyed.

N.

OBSERVATIONS.—The difference between this articulation and the preceding (D) is precisely the same as that between B and M, explained at page 138. While the organs are placed in the orally obstructive position, the soft palate is removed from the nasal openings, and the current of voice which would else dilate the pharynx, flows continuously through the nose. If these passages are not immediately opened, or if the breath is altogether intercepted for an instant, it will pass into the pharynx, and the effect of *dn*, as in *midnight*, will be produced. D and N being the same lingual articulation, the tongue must make two strokes on the same part of the palate in order to articulate them separately; and when *d* comes before *n* in the same word, such separate articulation would create a hiatus incompatible with the closeness of syllabic connexion. D and T, therefore, before N in the same word, merely give an explosive commencement to the N. Many persons habitually give the nasals M and N, this initial ob-

struction ; and the converse fault, namely, that of commencing the *explosives nasally*, is equally, if not more common. The three nasals are also very often faultily *finished explosively*, from a momentary occlusion of the nares before the articulative action is finished. We have noticed the peculiar liability of NG to be thus terminated by G. (See page 47). The voice, in forming N, must be pure and unmixed with aspiration. The least contraction of the nostrils, or their partial obstruction from any cause, will create sniffing. If the nostrils are pinched while forming N, the explosive effect of D with a nasal resonance will be produced. This sort of sound is caused by cold in the head,—when the voice enters the nostrils, but meeting with obstructions to its egress, the breath collects in the pharynx, and the removal of the tongue from the palate is attended by a degree of the explosiveness of D. If the nostrils are altogether clogged up, it will be impossible to avoid this ambiguous effect, but a pure formation of *voice*, and an effort of expansion in the nasal passages, will, in a great measure, obviate the sniffing which so commonly results from this troublesome cause. Many persons habitually form the nasals with much of the character of these *cold-obstructed* sounds. This peculiarity impresses the utterance very strongly ; it is altogether incompatible with effective speaking. It may arise from some organic defect,—from polypi,—from excessive snuff-taking,—or from habit growing out of frequent liability to *colds*. Except where it originates in structural affections, it may be entirely removed by careful practice of the imperfect elements.

N is almost invariably a source of great difficulty to the *Stammerer*. He will generally have perfected the *explosives*, and nearly all the other articulations, before he can master this letter, and perhaps L. The impediment on N may be of a fourfold nature,—combining the difficulties which arise from mismanagement of the chest and organs of respiration,—of the glottis and sonorous agents,—of the tongue and articulative organs,—and of the lower jaw. Without further indicating the nature of the difficulties this element may present, we may at once prescribe a means of practice for the acquirement of its true formation, independently of all previously existing faults. Let the *Stammerer* exercise himself with persevering hopeful energy in the way we recommend, above all, endeavouring to understand the principles on which he is working, and he will not be long in attaining command over all the processes at fault in his impeded utterance of N.

Let him, with a glass before him, open his mouth as widely as he can, and retain it at its greatest opening, while he places the tongue on the palate, as for D. Here let it rest steadily for some time :—it is in the position for either T, D, or N. Let him now produce a continuous sound, without the slightest motion in any visible part of the mouth. This sound—if the tongue has been obstructively placed on the palate—must necessarily pass through the nose. While the organs remain in the position assumed, this sound is a nasal *vowel* ; it is as clearly a vowel as *e*, *o*, or any of the recognised oral qualities of vowel sound. The *Stammerer* will by this exercise at once effectively counteract the disturbing tendencies of the tongue and jaw ; and by strengthening and purify-

ing the voice, he will gain glottal power ; while, by giving the well formed sound as long continuance as possible, with the chest elevated, he will check the heavy pressure on the lungs, and acquire ease, steadiness, and power of respiration.

The voice may also be exercised in the production of short and quickly uttered explosive jets of N-sound—as well as of the continuous stream—but, throughout, keeping the tongue, lips, and teeth perfectly motionless.

These exercises will perfect the articulative *position* of N. Let the Stammerer, when these have been sufficiently practised, add to them the *action* which completes the articulation,—by rapidly *removing the tongue* from all points of upward contact. If the current of voice be continued, the removal of the tongue will admit the breath into the mouth, and some vowel will be produced. Those vowels which are formed with the tongue *backwards*, present less difficulty with N and the other lingua-palatal articulations, than the vowels which require the approximation of the tongue to the palate,—on account of the greater scope which they afford to the articulative action. Thus *no*, (g)*naw*, &c. are much more easily uttered than (k)*nee*, (k)*nit*, *nay*, &c. Let the Stammerer therefore in adding the vowels to N, *begin* with the least difficult,—reiterating each syllable frequently without any break in the continuous flow of glottal sound. Thus

noo, noo, noo, &c. ; no, no, no, &c. ; naw, naw, naw, &c. ;
 nah, nah, nah, &c. ; nay, nay, nay, &c. ; ne, ne, ne, &c.
 nonononon, &c. ; nunununun, &c. ; nanananan, &c.
 nenenenen, &c. ; ninininin, &c.

At this stage he must carefully *watch that no unnecessary action*—especially of the jaw—*accompany that of the tongue*. The teeth should remain as steady as if the jaw were hingeless, till the tongue can perform its office *independently*, and with satisfactory rapidity and energy. This exercise should be followed up by reading words with N initial ; and then by practising the combinations in which N occurs, or any exercises containing the elements which present a difficulty.

N, like the other liquids, (see page 139) presents several marked varieties of quantity. It is extremely short when followed by a breath articulation, as in *paint*—longer when before a vocal articulation, as in *pained*—and longest when final or before another liquid, as in *pain* and *painless*.

N initial combines only with Y. N unites with no initial articulation but S, as in *snow*. It occurs, however, before nearly all articulations in separate syllables ; as in *rainbow*, *enjoy*, *endure*, *unfold*, *ingratitude*, *enhance*, *inquire*, *enclose*, *unkennel*, *inlet*, *inmost*, *unknown*, *unpardoned* *inroad*, *insult*, *intact*, *invalid*, *unwise*, *inure*, *frenzy*, *enshrine*, *panther*, *meanwhile*. N is found also in the following final combinations :—with *d* as in *bend*, *dzh* as in *hinge*, *s* as in *hence*, *t* as in *bent*, *z* as in *lens*, *tsh* as in *bench*, *th* as in *plinth*. The nasal articulations are very liable to be exchanged in some combinations, so as organically to correspond to, and fluently combine with, the articulations with which they

stand connected. Thus *n* before a labial articulation in the same syllable, will be changed to *m*; and before *k* or *g* into *ng*,—as in *Banff*, pronounced *Bamff*, *ink*, *bank*, &c. pronounced *ingk*, *bangk*, &c. A similar tendency is manifested in the vulgar pronunciation of such words as *length*, *strength*, &c., where the *ng* before the lingua-dental articulation *th* is changed into *n*. This, however, is to be avoided—because not sanctioned by the best usage.

Combinations of N and L present an articulative difficulty; in overcoming which, considerable lingual power must be acquired. The following arrangements should be practised in rapid iterations. Pronounce each group of syllables with the *accent* of a word. (See page of accents).

na la la na na la na la na la na la la na la na la—*with e, i, o, oo.*

The other lingual continuous formations may be added. Thus:

la na ra za tha	la ra tha za na	} <i>with e, i, o, oo,</i>
tha ra na la za	za la tha na ra	

The following will be found extremely difficult.

nin lil	|	nin lil nin	|	nin lil lil nin	|	nillin-rinnil
lil nin	|	lil nin lil	|	lil nin nin lil	|	rinnil-nillin

EXERCISES.

Initial.—Knee, neap, neither, niece, knees, neat, knead, kneel, near, nip, nibble, nimble, niveous, knit, ninny, niggard, niche, nay, nape, neighbour, name, knave, nasal, nature, nadir, nail, nepotism, nebula, nemorous, nephew, nether, nest, net, knell, neck, negligent, nap, navigate, nascent, nathless, gnash, gnat, narrow, knack, nag, natch, nasty, nard, narcotic, nerve, number, nothing, nuzzle, nudge, nut, none, null, nurse, nurture, gnaw, nausea, nautical, naufrage, naumachy, normal, north, knob, nominate, novice, nostril, nosle, knotty, nodule, nonage, nor, noxious, notch, knowledge, no, noble, gnomon, note, node, nones, knoll, noon, nook, noodle, noose, nigh, knife, knives, nice, knight, nidor, nine, nigrin, nous, noun, noy, noyance.

Ny.—New, newspaper, newt, neuter, neurology, nubile, nucleus, nudity, nugatory, nuisance, numerate, numismatic, nutation, nutriment, nubilous.

Between Vowels.—Venial, arena, penal, verbena, pinnace, minister, finical, dinner, linnet, guinea, feigning, lanated, zany, raining, energy, penny, benison, menace, fennel, venerable, senator, zenith, tenor, denizen, lenity, rennet, kennel, annals, pannel, banish, manacle, flannel, vanity, sanative, janitor, tanner, inanimate, laniate, canister, hanaper, channel, panado, punning, money, funnel, sunny, runnel, cunning, gunner, honey, brawny, fawning,

tawny, dawning, bonnet, monastery, sonnet, astonish, donative, nonage, chronicle, honour, honest, owner, ponent, donor, moonish, sooner, tuner, lunar, lunatic, pining, briny, miner, refiner, shining, china, clownish, crowning, poignant, joinery, coinage.

Before a Breath Articulation.—Plinth, terebinth, anthelminthic, synthesis, Corinthian, tenth, panther, cantharides, canthus, month; expanse, manse, advance, stance, chance, dance, lance, rancid, handsome, pensive, commence, fence, whence, thence, tense, dense, against, hence, prince, mince, evince, wince, since, linseed, rinse, responsive, monstrous, sconce, once, dunce, runcinate; bunting, affront, wont, stunted, frontispiece, vaunt, want, print, mint, flint, wintry, stinted, tint, dint, lint, hint, chintz, penthouse, bent, meant, eventful, went, scent, gentleman, tent, lent, rent, pantry, banter, mantelpiece, phantasm, grant, slant, saunter, sha'nt, chant, jaunt, taunt, daunt, can't, gaunt, haunt, learnt, painting, feint, attainted, mayn't, won't, pint, mounting, fountain, counted, accountant, pointer, jointed, anointed; mansion, expansion, pension, mention, ascension, gentian, tension, dimension, essential, licentious, apprehension, prevention, provincial, conscience, conscious; pinch, bench, tench, wrench, stanchion, branch, staunch, launch, craunch, haunch, paunch, punch, bunch, lunchion, hunch, munch.

Before a Voice Articulation.—Inborn, unbosom, anvil, envious, invious, invoice, convict, unwell, ennui, pansy, stanza, Wednesday, frenzy, kinsman, bronze, dens, fins, cranes, guns, bones, pans, means, lines, tunes, crowns, coins, dingy, fringe, avenger, vengeance, injury, spongy, range, lounge, feigned, gleaned, mined, bind, crowned, coined, owned, surround, tuned, andiron, endless, endive, index, indigo, indolent, indurate, undulate, under, pander, bandy, manducate, jaundice, dandy, landscape, glandular, candent, pendulum, fender, vendible, send, tendon, rhododendron, spindle, brinded, vindicate, window, thinned, rescind, tinder, kindled, hindrance.

N a syllable.—Happen, stiffen, even, heathen, leaven, seven, often, hasten, fasten, listen, patten, mitten, mutton, button, written, cotton, lighten, oaten, madden, bidden, ridden, sodden, denizen, venison, benison, dozen, prison, mizen, risen, cozen, fatten, kitten, bitten, rotten, glutton, frighten, tighten, lighten, heighten, hidden, ridden, trodden, hoiden.

N final.—Demesne, intervene, ravine, ween, scene, sheen,

nineteen, terrene, serene ; pin, bin, ermine, levin, fin, whin, win, thin, amaranthine, ursine, mountain, murine, akin, begin, chin ; pain, bane, fain, vane, ta'en, deign, ascertain, mundane, arraign, murrain, when, wen, *then*, ten, den, again ; pan, ban, fan, van, *than*, sedan, began ; barn, tarn, darn ; fern, cavern, concern, learn, stern, yearn ; pun, bun, fun, one, sun, shun, horizon, tun, dun, none, run, spurn, burn, adjourn, turn ; auln, pawn, brawn, fawn, sawn, dawn, lawn, born, morn, thorn, adorn, forlorn, corn, horn, upon, wan, shone, John, don, yon, gone ; borne, mourn, worn, torn, shorn ; own, depone, sown, shown, alone ; spoon, boon, moon, swoon, soon June, tune, noon, rackoon ; pine, woodbine, repine, mine, nine, divine, wine, *thine*, sign, resign, shine, tine, dine, kine, chine ; town, down, noun, crown, clown, gown ; loin, coin, groin.

Sh.

This element is heard when the point of the tongue, from its forward position at S, is drawn inwards, so as slightly to *enlarge* the aperture through which the breath hisses. The shape, too, of the passage, is altered by the *middle of the tongue rising* within the arch of the palate. The general appearance of the tongue is more thick and bulky than for S. This cannot be observed during the articulation of the elements, for the teeth are not sufficiently apart, but if the mouth be opened after S and Sh, without moving the tongue from the articulative positions, the difference in the elevation and apparent bulk of the tongue will be evident. The observation in this way of the position of the tongue is of much use in facilitating the correction of faults in articulation. We have said that the point of the tongue is drawn inwards from its position at S—but the kind of sound heard in Sh may be produced with the point of the tongue merely *depressed*, or even advanced to the lower teeth. The breath is then modified by the approximation of the middle of the tongue to the interior of the front rim of the palatal arch ; but this formation is a faulty one, because it does not easily combine with other lingual articulations. The tongue, from its conformation, cannot pass with facility from one to another of its positions, unless it is kept free from contact with the bed of the jaw. Let the student place the tongue in the position for S, and then, while the current of breath flows uninterrupted, let him gradually draw back the tongue—keeping the point at a uniform elevation—and he will modify the hiss into Sh. Let him practise this action till he can pass from S to Sh, thence to S, then back again to Sh, and so on alternately, repeatedly during one continued expiration.

The formation of Sh is very generally faulty from an unnecessary accompanying projection of the lips. The action of the tongue is not sufficiently firm

and decided to give a distinctive character to the hiss, and the clumsy expedient of funnelling the lips is resorted to. The exercise on *S* and *Sh* above prescribed will be useful in manifesting both the existence and the dispensability of this labial action.

The sound of this element is seldom represented by *sh*, except when initial or final. Wherever the articulations *s* and *y* come together, as in words beginning with *s*, followed by alphabetic *u*, there is a natural tendency in the organs to strike *sh* instead of the *sy*. *S* is produced with the tongue comparatively flat and pointed: *Y* is formed with the middle of the tongue raised in close approximation to the roof of the palatal arch: and the position of *sh* being exactly intermediate,—the tongue somewhat retracted, and its bulk somewhat elevated,—we see in the mechanism of the elements the reason why *sh* will very naturally take the place of *sy* in rapid utterance. This tendency is yielded to in some instances, but opposed by correct usage in others. In *sure*, *assure*, *insure*, *fissure*, *tissue*, &c., universal custom has authorised the exchange of *sy* for *sh*; but in *suit*, *sue*, *superior*, &c., it imperatively forbids it. In these, and all words containing this combination, we see the natural tendency strongly illustrated in the pronunciation of the uneducated.

A tailor was threat'ning a debtor to *shoe* (suc),

Says he, needy witling, "Kind sir, at your pleasure;—

But I'll thank you as much, and 'twere easier for you

Just to *shoot* (suit) me,—and now I can stand for my measure."

The pronunciation of the word *sewer* (a drain) illustrates the working of this principle, and also of one noticed at page 119, with reference to the vowel *oo* before *r*(8). The necessities of fluent speaking have demanded the curtailment of this word as one not worthy of the more emphatic and deliberate pronunciation of the double articulations; and the identity of its sound, so shortened, with another word, (*sure*) has rendered a vowel-change necessary to contradistinguish them. This has been done by the substitution of *o*(11) for *oo*; and the current pronunciation of the word (*shore*) is thus very naturally obtained. This tendency of anterior lingual articulations to take *sh* rather than the more difficult *y* into combination with them, is further manifested in words containing *y* after *t*, as in *tune*, *tutor*, &c. where vulgar pronunciation converts the *y* into *sh*. In unaccented syllables, this change is made by more than the vulgar, as in *nature*, *feature*, &c. which are too often colloquially pronounced *na-tshoor*, *fea-tshoor*, &c.; but careful speakers should articulate *ty* in all such cases.

The vowel *e*, after *s* and before a vowel, is subject to be thus sunk into *Sh* in unaccented syllables, as in *osseous*, &c. but it is one mark of good speaking to be able to sound the vowel distinctly, and without loss of fluency in such words. In the terminational syllables *sion*, *tion*, *cial*, *tial*, *cious*, &c. English usage has fixed the sound of *si*, *ci*, *ti*, to *sh*. In French these syllables are pronounced *se-on*, &c.

In some words in which *se* or *sy* have become slurred into *sh*, the ear does not seem satisfied to lose all trace of the elided sound, and a soft effect of *y* is heard, as in *specie*, *tertian*, &c.

Shy is a very unfluent combination: in these cases, *sh* has that degree of prolongation which it receives before another articulation; and the tongue, before leaving the palate for the succeeding vowel, makes a slight backward and upward movement, which produces a shadowy effect of *y*.

The student will find a useful exercise on the hissing articulations, *th*, *s*, and *sh*, by producing them in series repeatedly during the flow of one expiration, without any intervening vowel-sound. Thus: begin with *th*, and change that by a rapid motion of the tip of the tongue to *s*; then, by a farther retraction equally rapid, produce *sh*; then back to *s* and *th*, and thence again to *s* and *sh*; thus,

th-s-sh-s-th-s-sh-s-th-s-sh-s-th, &c.

Syllables with these elements alternately initial form an excellent lingual exercise. They present comparatively little difficulty when arranged in the order of their formation; *th*, *s*, *sh*; or *sh*, *s*, *th*; but when the anterior and posterior formations come together, as in the following arrangement, they present a stumbling-block, which probably the best articulator will not get over without practice.

tha sha sa, sha tha sa, sa sha tha, sa tha sha, &c.—with *e*, *i*, *o*, *oo*.

Let the three syllables, with varying accents, be pronounced as one word, and reiterated as rapidly as can be done with distinctness. Then let two of the combinations be united verbally, and read with varying accents; thus,—

tha sha sa sha tha sa, &c.; sa sha tha sa tha sha, &c.—with *e*, *i*, *o*, *oo*.

To the Stammerer who has sufficiently mastered the fundamental principles on which his cure must be based, these perplexing combinations will be of much service in developing power and precision of lingual action.

Sh initial combines only with *R* in English, as in *shrew*, *shrine*, &c. This combination is harsh, and somewhat difficult; and it tends to make our speakers use the lips to assist them in effecting it more easily. Labial interference should, however,—for it may,—be dispensed with.

EXERCISES.

Initial.—Sheep, sheaf, sheave, sheath, sheather, sheet, sheen, sheer; ship, shibboleth, shift, shiver, shin, shingle; shape, shame, shave, share, shake; shepherd, shed, shell, shelf, sherry, shekel; shabby, sham, shadow, shall, shackle, shag; shaft; sharp, shard, shark; sherbet, shirt, shirk; shove, shovel, shuffle, shutter, shudder, shun; shawm, shawl, shorl, short, shop, shot, shod, shone, shock, shog; shore, shorn; show, shoulder, shoal; shoe, shoot, should, sure, shook; shy, shine; shower: chaise, chagrin, champaign, chandelier, charade, charlatan, chevalier, chivalry, chevisance, chevron, chicanery.

Between vowels.—fisher, wishing, dishes, meshes, ashes, bishop, blushing, bushel, cushion, cushat, dashing, echelon, fashion,

A a

fishify, fleshiness, freshet, motion, mission, caution, nation, passion, ocean, pension, possession, position, potion, precious, satiate, suspicion, suspension, trashy, usher, vitiate, vicious, washing, ration, ambition, oppression, pressure, fissure, issue, patient, potential, precocious, special, social.

Before an articulation.—Fishmonger, wishful, dish-cloth, ashlar, bashful, blushful, fleshly, freshness, hush-money, Mishna, mushroom.

Before a softened sound of Y.—Asian, Ascii, Antiscii, cassia, caseous, facial, Grecian, justiciary, nescience, Periscii, Russian, specie, species, tertian.

Final.—Leash; fish, wish, dish, whitish, blackish, radish, reddish; flesh, fresh, mesh; sash, dash, lash, gnash, rash, crash, clash, gash, trash, hash; marsh, harsh; rush, crush, gush, hush, blush, thrush, plush, tush; quash, wash; push, bush: (Tsh) each, beech, beseech, itch, witch, ditch, etch, wretch, latch, hatch, batch, larch, birch, crutch, lurch, church, botch, blotch, Scotch, porch, poach.

Zh.

OBSERVATIONS.—This articulation, which is not uncommon in English, arising out of the necessities of fluent utterance, instead of *zy*, has no appropriate symbol in our orthography. Before alphabetic *u=yoo*, we have it represented by *s*, as in *measure*, &c.; and by *z*, as in *seizure*, &c. It legitimately occurs also in *lesion*, *vision*, &c.; and it is heard in *transition*, where the regular sound of *ti*, viz. *sh*, is vocalised, to avoid the less euphonious combination of two hissing elements. Careless speakers pronounce *zh* instead of *y* in *educate*, *credulous*, &c., and often even in accented syllables, as *duke*, *duel*, &c. This will be carefully avoided by all who desire to speak well. In its formation, this element is precisely the same as the preceding, with the addition of glottal sound. In this simple state, it occurs initial in no English word, but is invariably commenced from the obstructive position *d*. The combination thus produced, namely, *dzh*, is represented by *J* or *G*, as in *James*, *George*, &c.

Zh final is never unaccompanied by *d*, except in naturalized French words, such as *rouge*. Its English use is exemplified in *judge*, *cage*, &c. In the former word, the letter *d* is redundant, since *g* alone, as in *cage*, represents the combination *dzh*. The writing of this redundant *d* is one of our orthographical expedients to denote that the preceding vowel is to have its “stopped” or “short sound,”—and the writing of a final *e* is another expedient to show that the *g* is to have its “soft,” or double sound, and not its “hard,” or

single sound. How much more easy and natural would it be,—how much perplexity would it save foreigners,—and how many weary tasks and useless punishments would it ward from unhappy learners, if we could only be brought to submit our orthography to rational correction? Here, for instance, is a division of this work on a sound which our acknowledged literal symbols furnish us with no mark to designate,—which is only recognised among the elements of our language as one constituent of a *double alphabetic sound*,—apparently deemed indivisible, because represented by a single letter; and yet we are compelled to use a *digraph* to represent the *half* of this alphabetic *monograph*, or we could not show its relation to the breath-articulation of the same formation,—*sh*.

EXERCISES.

Zh initial.—Giraffe, girandole. } adopted
Zh final.—Rouge. } French words.

Between Vowels.—Lesion, adhesion, vision, incision, transition, derision, invasion, abrasion, occasion, measure, corrosion, diffusion, contusion, delusion, intrusion, illusion.

(*Dzh final*).—Liege, siege, midge, ridge, age, cage, wage, edge, ledge, pledge, hedge, badge, large, barge, serge, urge, budge, gudge, lodge, dodge, gamboge, gouge.

Y

OBSERVATIONS.—In forming this element, the back of the tongue is rounded upwards to a close position against the palate at a point intermediate to that of the formations *sh* and *ch* (German.) If the effort be made to compound these elements by *sounding both together*, the effect of a whispered Y will be produced. The tongue thus placed is almost in the position for the vowel *ee*; the voice in Y has therefore the character of that vowel,—just as in *w* it has the quality of *oo*. Y and W are *articulated forms* of the close vowel-sounds *ee* and *oo*.

Y is *always vocal* in English: a very common fault among careless speakers is to aspirate y in connexion with breath articulations, and often to convert it into the proximate form *sh*. Thus *tune* is pronounced *tshoon*,—*beauteous*, *beautshus*; *righteous*, *rightshus*; &c. This should be avoided,—it is mere slovenliness.

The First Vowel, unaccented, before a vowel, as in *filial*, *saviour*, *glazier*, &c. is in many words warrantably shortened into *y*. After the sound of *Sh* or *Zh*, as in *social*, *vision*, &c. the *y* is often entirely sunk.

Y before the First Vowel presents a rather difficult combination. Many persons entirely omit the Y in that situation: thus we hear of “an old man

bending under a weight of *ears*," instead of "*years*." A little practice will enable any one to master the combination without such asinine alterations.

The letter Y when final is always a *vowel*: it has the sound of the 2nd vowel in such words as *many*, *very*, &c. and of the diphthong 7-1 in *by*, *try*, &c. The Articulation Y is never heard final in English; it occurs in French, as in *fille*, &c.

Y initial combines with no articulation. The initial elements P, B, M, F, V, Th, (Breath) S, Z, K, G, take Y into combination, but only before the close labial vowel *oo*; as in *pure*, *beauty*, *mew*, *feu*, *view*, *thurible*, *sue*, *zeugma*, *cupola*, *gewgaw*. L, we have noticed, takes Y imperfectly into combination, as in *lure*, *lute*, &c.

EXERCISES.

Initial.—Ye, yean, year, yeast, yield, yea, yarely, yell, yellow, yelp, yes, yesterday, yet, yam, Yankee, yard, yarn, yerk, yearn, young, yon, yonder, yawn, yore, yolk, yokefellow, you, yew, Yule, youth.

Between Vowels.—Oyer, lawyer, sawyer.

K.

This articulation is formed by the *silent contact* and *audible separation* of the back of the tongue and the posterior part of the palate. The precise points of contact vary before the different vowels. Before the close lingual vowel *ee*, the tongue strikes the palate much farther forward than before *ah* or *aw*. The organs *may* keep to one uniform position before all the vowels, but there is a natural tendency to accommodate facility of utterance by these little changes, which it would require an effort to avoid. The effect of the "broad" and "close" formations (as we have seen them discriminated in a Gaelic grammar, but never in an English one) differs only in the vowel quality of the breathing emitted in the explosion that follows the separation of the organs. But an English peculiarity of elegant speech depends entirely on this trivial circumstance. The posterior "broad" formation which would naturally come before the open vowel *ah*(7) is exchanged for the anterior "close" formation as a euphonism, in such words as *card*, *carpet*, *kind*, &c.

The vocal correspondent of this articulation (G) is subject to the same peculiarity of formation, in such words as *garb*, *garden*, *guard*, *guide*, *guile*, &c. There is an extremely graceful effect in this, which is but clumsily imitated by those who interpose an *e* or a *y* between the *k* or *g* and the open vowel.

In Smart's Pronouncing Dictionary, the student is carefully guarded against the affectation of sounding *y* in these cases, but, from the notation adopted, he will still be apt to overdo the euphonic *effect*; for it is ranked as a separate element, represented by an apostrophe—thus, *c'ard*, *g'arment*, &c. We have

described the organic cause of the peculiarity. The words which take this anterior formation of *k*, before the open vowel *ɪ*, are distinguished by *italics*, among the subsequent exercises.

In any case of indistinct or impeded utterance, the position of the *point of the tongue* in this articulation must be observed. It is often thrust down into the bed of the lower jaw, or against the lower teeth, but this is fatal to fluency and clearness, and it is also offensive to the eye. The fore-part of the tongue must be kept as nearly horizontal as possible in the formation of *K*. It may even be folded backwards for the posterior *K*, but it can never be suffered to *descend* without a sacrifice of neatness, which a speaker of refined taste would not willingly make.

To the Stammerer the observation of the tongue is particularly necessary. He generally forms his *k* by forcing up the *middle of the tongue* against the *top of the palatal arch*, while the *point of the tongue* aids the effort to hold it there by *pressing down* against the lower teeth or gums. The jaw, too, bears upwards with force upon the tongue, which, in the paroxysm of impediment, the Stammerer is utterly unable to move. Sometimes the fixture of the tongue is less complete, and in its efforts to leave the palate, the antagonist forces throw the whole mouth and features into convulsive distortion. The Stammerer must practise this articulation with his mouth *widely opened* and *motionless*, so that the tongue may be free to strike and leave the palate *unaffected by motions of the jaw*. Let the tongue be well exercised in the simple action of *k*, in combination with the open vowels *ah* and *aw*, until it can give off the syllables with rapidity, and entirely by its own action.

ah kah kah kah kah kah kah, &c.
aw caw caw caw caw caw caw, &c.

akakakakak, &c. ; ockockockockockock, &c.

The same may then be done with *all the vowels*; and the syllables may be arranged in word-clusters—dissyllabic, trissyllabic, and polysyllabic—with varying accents.—Thus

íckik, eckék, ákakak, okókok, ukukúk, &c.

After this exercise the Stammerer should be able to master lists of words with *k initial*. Let him remember—if he find them inclined to be difficult, that the *k* is merely a *position* from which to commence the succeeding vowel; that the *initial* letter may practically be considered as done, whenever the organs meet; for that then he has only to exert his voice to emit the vowel: the doing which will open the mouth, and so finish the articulation, without his farther care. If he attempt to make anything more of the consonant by pressure, he must inevitably fail.

The following will be found a useful exercise on the three breath obstructive formations, *P, T, K*.

katapa, kapata, pakata, pataka, tapaka, takapa;—with *ē, ī, ō, ōo*:

kakpaptat, tatkakpap, papkaktat, }
kaktatpap, tatpapak, paptatkak; } with *ě, ĭ, ŏ, ŭ*.

Not only the Stammerer, but all speakers, especially those whose enunciations are indistinct, should cultivate this sort of oral gymnastics, as one of the most powerful means of improving the articulation.

A common ungainliness of speech, and a frequent aggravation of a Stammerer's difficulty, arises, in words beginning with *qu*, from anticipating the *w*, by projecting the lips while the tongue remains in the attitude of *K*. The mouth can do only one thing at a time.

K initial combines only with *w*, *r*, *l*, and *y*, as in *quick*, *crime*, *climb*, *cure*. *K* unites with *initials*, as in *scheme*, *scream*, &c. and with no other articulation.

EXERCISES.

Initial.—Keep, keen, keel, kipper, kick, kitten, kindred, cape, cake, cane, kail, cage, keg, kedge, kept, kettle, ketch, captain, caftan, cat, cabin, cavern, caddy, canister, calumny, cast, cask, calf, calm, calve, *car*, carbon, *card*, cargo, carking, *carman*, carnal, *carp*, *carpet*, *cart*, carve, kirtle, kerchief, cup, cuff, curse, custom, curfew, cutler, curt, curb, cupboard, cumber, cover, cud, cunning, colander, corpse, cough, cost, cockleary, cottage, cobble, cockle, compromise, conic, confidence, conch, coarse, court, cope, coke, coat, coast, code, cove, comb, cone, coal, coach, coop, coo, cook, coot, coom, cool, *kite*, *kibe*, *kindness*, *kine*; cow, cowl, cower; coy, coif, coil, coin, coistrel.

Kw.—Quack, quadrate, quaff, quaggy, quail, quaint, quake, qualify, qualm, quantity, quarantine, quarrel, quarter, quash, quassia, quaver, queen, queasy, queer, quest, quell, quench, query, querulous, quibble, quick, quiet, quill, quilt, quinary, quincunx, quinsy, quintain, quire, quirk, quit, quiver, quiz, quoit, quondam, quorum, quote, quotient, quoth, cuirass.

Kl.—Cleave, clean, clear, clip, click, cliff, claymore, clavated, clement, clever, cleanse, clapper, clash, clatter, clamber, clavicle, clad, clannish, clarify, class, clasp, clerk, clergy, cluster, cluck, clutter, club, clumsy, clunch, clung, clutch, claw, cloth, clock, clot, clod, clog, clause, cloak, clothe, close, (v.) clew, climb, cloud, clown, cloy, cloister.

Kr.—Crape, crake, crate, crave, craze, craber, cradle, cripple, crisp, cricket, critical, crib, criminal, creep, creole, crease, creak, cream, creed, creel, crepitate, crescent, crevice, credulous, crassitude, crash, crackle, crab, cram, cramp, cranny, crag, crank, crash, craunch, crupper, crush, crumble, crunk, crutch, crop, croft, cross, crock, crotchet, chronicle, crow, croak, crone, crew, crewel, croop, crucify, crook, cruise, crude, croon, cry, crisis, crime, crinite, crowd, crown, crouch.

Ky.—Kew, kufic, kumis, cue, cube, cubeb, cucumber, culinary, cuneal, cupreous, curative, curule, cute, cuticle.

Between vowels.—Leaky, freakish, weaker, liquor, fickle, ticket, bicker, wickedness, acorn, shaking, baker, maker, waking, naked, echo, freckle, decorate, wrecker, chequer, packet, faculty, sacking, shackle, tackle, lacquer, racket, jacket, pucker, sucker, huckle, bucket, knuckle, lucky, chuckle, pocket, socket, shocking, mocker, knocker, locket, rocket, pawky, calker, talkative, hawker, mawkish, gawky, chalky, poker, token, brokerage, croaking, choking, joking, cuckoo, bookish, rookery, lucre, diker, liking.

K before an articulation.—Pickpocket, thick-pate, luck-penny, duck-pond, cockpit, rock-pigeon, sack-posset; accident, pack-staff, text, tax, lax, cracks, ecstasy, excellent, six, text, vexing, dexterous, next, cheeks,—pyx, fixture, bricks, mixture, vixen,—ox, flocks, rock-salt, socks, shocks, intoxicate, box, docks, occident,—succinct, huckster, buxom, dux, luxate, luxury, juxtaposition; action, paction, factious, attraction, transaction,—affection, section, vection, connection, lection, objection,—fictious, conviction, dictionary,—auction, decoction, obnoxious,—suction, fluxions, junction, anxious; act, pact, active, factory, cactus, tact, hacked, backed, lacteal, dactyl,—affected, ectype, sect, lecture, erect, nectar, rector, checked, projectile,—picture, fictile, victor, addict, dictate, lictor,—construct, ductile, conductor, ducked, instruct,—octave, shocked, concoct, mocked, doctor, proctor, noctuary, locked; backbone, blackball, sackbut, sick-bed; acme, packman, blackmail;—blackthorn; backwards, awkward, aqua, equity, requisite, liquid, ubiquity, equal, sequel, breakwater, colloquial, bookworm, lukewarm:—back-door, backbite, background, back-piece, blackbird, black-jack, black-cock, blackleg, blacksmith, blockhead, book-binder, book-keeper, book-mate, crackbrained, cook-room, cookmaid, inkling, uncle, microscope, nictate, nictitating, nucleus, pic-nic, siccidity, tincture, vectitation, workhouse.

Final.—Eke, pique, freak, seek, cheek, pick, kick, brick, wick, ache, opaque, sake, cake, take, break, make, lake, rake, peck, beck, deck, neck, wreck, cheque, pack, back, lac, rack, sack, tack, arc, park, cark, barque, bark, dark, irk, dirk, perk, kirk, jerk, suck, tuck, buck, duck, luck, chuck, work, lurk, murk, sturk, sock, shock, fork, cork, calk, talk, walk, hock, mock, dock, lock, rock, pork, poke, folk, coke, woke, croak, choke, puke, fluke, forsook, shook, cook, took, hook, book, duke, nook, look, rook, pike, like, dike.

G.

OBSERVATIONS.—The formation of this element is precisely the same as that of the preceding, but with the addition of an effort of *voice* during the contact of the articulating organs. It thus differs from K analogously as B does from P, and D from T. Our remarks on the position of the tongue, &c. in forming K, will therefore equally apply to this letter, and the exercises arranged for K, may, with the substitution of G, be adopted to perfect the articulation of this element.

G, before the open vowels 7 and 8, and the diphthong 7-1, takes, in some words, the same anterior formation as K in the same situation, producing a soft effect—almost, but not quite,—of the articulation Y. The words which take this formation of G, are distinguished by *italics* among the Exercises.

A very common fault in the formation of G initial, consists in a degree of nasality, which, for want of sufficient energy of articulation, precedes and weakens the explosiveness of the letter,—*good* being pronounced *ng-good*, &c. The explosive property of the letter must be forcibly practised to correct this habit—and, indeed, to make it manifest to ears unaccustomed to close observation of the sounds of speech. It is a fault precisely analogous to the less common one of sounding *m* before *b*, or *n* before *d*, as *m-but* for *but*; *n-don't* for *don't*.

The vocal sound of this letter is very often feeble, or altogether wanting. It cannot be continued indefinitely, but it is capable of considerable prolongation, and the student should have the power of lengthening the vocality to the utmost, as a means of expressiveness. He should practise the following combinations of the three letters of this class, giving to the articulations in the accented syllables all the vocality he can, but carefully guarding against a nasal tone. In B, D, or G, the voice can only be continued while the breath may pass into the *pharynx*; when this cavity is fully distended, the sound must cease, and on separating the organs, a distinct explosion of the compressed breath will take place. If this explosive effect is feeble, or if the sound is *easily* continued beyond a couple of seconds, the voice may be suspected to be passing through the nostrils.

ga ba da, ga da ba ; ba da ga, ba ga da ; da ba ga, da ga ba,
with e, i, o, oo—and with varying accents.

G, like K, is subject to the error of lateral explosiveness before L,—*glove*, *globe*, &c. being pronounced *dlove*, *dlobe*, &c. There is no organic necessity to plead for this defect. The cure consists in rousing up the tongue to activity.

G *initial* combines with *w*, *r*, *l*, and *y*; but very rarely with the first and last of these in English. G enters into combination with no initial articulation.

EXERCISES.

Initial.—Gay, gape, gate, gable, Gaelic, gaiter, gala, gain, gale, gaze, gauge, gibber, giddy, gig, guinea, gittern, gairish, guest, get,

geek, geese, gear, gabble, gadfly, gag, galaxy, gambol, gamble, gamut, ganglion, ghastly, gargarize, *garb, garble, guard, guard-ian, garden, garland, garment, garnish, garter, garth, gird, girdle, girth, guerdon, girl, girlish*, gudgeon, gulf, gulp, gullet, gumption, gun, gurgle, gush, gusset, gust, gutter, guzzle, *guy, guise, guide, guidance, guile, guileful*, gout, gown, goitre.

Between Vowels.—Eager, eagle, leaguer, regal, piggery, higgle, bigger, vigour, digging, nigger, giggle, wriggle, trigger, jigger, plaguy, pagan, vagous, jegget, beggar, legate, agate, haggle, magazine, baggage, maggot, vagabond, waggon, dagger, gaggle, laggard, ragged, jagged, sluggard, tugging, hugger-mugger, smuggle, drugget, rugged, juggle, maugre, augur, flogging, cogger, hoggish, boggle, dogged, noggin, goggle, logarithm, joggle, toga, roguish, frugal, sugar, bugle, tiger, bygone.

Gw.—Guelph, (guano, guava.)*

Gl.—Glee, glean, glebe, glede, gleek, glib, glimmer, glisten, glitter, glacial, glade, glaze, glave, glazier, glare, glairy, glen, glacier, glad, gladiate, gland, glandular, glance, glass, glut, glut-ton, glum, glauher, glaucoma, globule, glomerate, gloss, glossary, glottis, gloar, glory, glorious, glorify, glow, gloat, globe, gloze, glue, gluey, gluten, gloom, glucine, glide.

Gr.—Grease, greasy, greaves, greedy, Greek, greet, gregal, gremial, grief, grievance, gridiron, griffon, grig, grill, grim, grin, grisly, gritty, gristle, grape, graceful, gracious, great, grateful, greyhound, gray, graybeard, grave, gradient, grain, grail, grenadier, grapple, gracile, gratify, grabble, grammar, grampus, graphic, gravity, graduate, grand, granary, grallic, graft, grass, grasp, grub, grudge, gruff, grumble, grunt, groat, program, grotto, grovel, grow, grope, gross, grows, grove, groan, grew, gruel, group, groom, grumous, groove, gripe, grime, grise, grind, grouse, ground, groin.

Gy.—Gules, gewgaw.

Before an Articulation.—Quagmire, agminal, bagman, magpie, ragman, segment, pigment, sigma, enigma, rigmarole, dogmatise, zeugma, flags, plagues, intrigues, rogues, pegs, figs, frogs, mugs, jugs, exultation, exotic, exhibit, exempt, zigzag, exergue, exist, hogshead, fagged, bagged, gagged, pegged, begged,

* These words, perhaps most frequently among the educated, retain the Spanish sound *goo*, rather than take the English form *gw*. The distinction manifests the difference between the *Articulation, IV* and the *Vowel oo*, which many persons seem to have great difficulty in discriminating.

wigged, cogged, flogged, hugged, leagued, prorogued, stagnate, magnet, impregnate, regnant, interregnum, agnate, ignorance, igneous, ignominy, signet, signal, dignity, lignin, lignum-vitæ, cognisant, cognate, pugnacious, ague, figure, integument, ambiguous, ligure, singular, angular, regulate, aiguilet, jugular, aglet, straggler, dangling, wrangler, ganglion, giggler, singly, tingling, jingling, ugly, gurgling, bungler, eaglet, egress, ogress, integrity, migrate, vagrant, nigrin, negro, geography, angry, hungry, mongrel, gangrene, jigjog, unguent, sanguine, languid, languor.

Final.—Teague, intrigue, league, fig, whig, wig, big, pig, dig, gig, rig, jig, plague, vague, egg, peg, keg, leg, flag, stag, shag, tag, bag, wag, nag, gag, lag, rag, jag, plug, slug, tug, hug, bug, mug, dug, snug, lug, rug, jug, frog, cog, tog, bog, dog, agog, log, jog, epilogue, apologue, prologue, disembugue, vogue, rogue, pro-rogue, fugue, exergue.

NG.

This is the nasal form of the preceding element: the organic formation by the tongue and palate is precisely that of G; but the *velum* or soft palate is removed from the nares, and the pharynx being thus rendered incapable of retaining the breath, the sonorous current passes freely out of the nostrils.

Ng is never used as an *initial* articulation in English; but it does occur as such in some languages:—For instance, in Welsh and in Russ. Among individual *cacophonous* peculiarities, *ng* is sometimes heard instead of *l*. This is generally accompanied by *burring*. The tongue, either from bad habit, or from inability to leave the lower jaw, lies in the bed of the mouth, and forms the linguo-palatal articulations by the *middle* of the tongue striking against the roof of the mouth. This makes the position for *l* nearly, or altogether *obstructive*, and the effort to give continuous voice to the letter, of course sends the vocal stream through the nose. We have heard this glaring error even in the pulpit.

Softngy and sweet, in ngiquid ngays,
The heavenngy hangengujahs raise!

In most cases, this, like nine tenths of all varieties of defective articulation, is perfectly curable: and even where there is a structural malformation, Art can do much to lessen and cover the peculiarity.

It is a general principle of articulation, that the organs employed in forming any element *should be separated in order to complete it*. We have explained at page 47, the reason that in thus finishing *ng*, there is a tendency, greater than in the case of the other nasal sounds, to give a degree of compression and

consequent explosiveness to the breath—producing the double articulation *ng g*, or *ng k*. Many persons find it difficult to finish *ng* by separation of the organs without producing some effect of *G* or *K*, and they consequently form the articulation imperfectly by simply stopping the sound in the glottis. When, however, the *ng* final is followed by a word beginning with a vowel, the organs *must* come apart; and with the vowel—out comes the *G*.

The best way to get out of this habit is to practise *ng* as an *initial* before all the vowels. This will have the effect of at once manifesting the existence and the nature of the defect, and the power to give the soft terminational action will very soon be acquired.

nga, nge, ngi, ngo, ngoo,
ngang, ngeng, nging, ngong, ngung.

Exception has been taken by some critics to the English mode of *writing* this element by *ng*, because its sound contains neither an *n* nor a *g*. That the Alphabet does not supply a single character to represent this sound, which is unquestionably simple, is undoubtedly a fault; but until we have a distinctive character, we could not wish a better digraph than *ng*—which, very appropriately, we think, symbolizes a *nasal G*.

N before *g* or *k*, (unless when the *g* or *k* is in the accented syllable, as in *ungodly*, *unkind*, &c.) generally takes the sound of *ng*; for the same reason that *n* before *p*, *b*, or *m*, is converted into *m*—namely, the greater fluency of the combination. Thus the digraph *ng* often has correctly the sound of *ng-g* as in *finger*, *longer*, &c. The omission of the *g* in these words is a *Scotticism*.

EXERCISES.

Between vowels.—Hanger, hanging, banging, singer, bringing, wringing, gingham, ringer, longing, wronging, bunging, dunging, swinging, o'erhanging, singing.

Before a breath articulation.—Length, strength, strengthen, lengthen, lengthwise, anchor, frank, thank, sank, shank, crank, tank, handkerchief, banker, vanquish, dank, lank, rank,—ink, pink, think, sink, kink, tinkle, minx, wink, zinc, drink, link, wrinkle, chink, conch, concord, donkey, trunk, sunk, monkey, quidnunc, junket, anxious, unction, compunction, younger, youngster, banquet.

Before a voice articulation.—Hangman, pangs, fangs, kingly, wrongly, tongueless, youngling, youngly, anger, angry, angle, spangle, sanguine, tangle, mangle, dangle, ganglion, gangrenous, languish, anguish, wrangle,—pinguid, finger, single, shingle, tingle, mingle, dingle, dangle, linger, jingle, longer, fungus, hunger, bungle, younger, youngest.

Final.—Pang, fang, flang, sang, stang, slang, clang, hang,

Whose beard } descending swept his aged breast.
 beer }

“ And on the bridge of his well-arched *nose*

Sit *Laughter* plumed, and white-winged *Jollity*.”

Learn to live as you’d desire to die.

Idleness is an evil,—doing nought is next to doing naughtily.

Difficult Combinations.

Give each of the clustered elements its full separate audibility,
 without hiatus.

“ Yet the lark’s *shrill fife* may come.”

“ And the floors *shall* be full of *wheat*, and the fats *shall* overflow with wine and oil.”

“ Behold, I will do a thing in Israel, at which both the *ears* of every one that heareth it shall tingle.”

“ What though each spark of earth-born rapture fly !”

“ In septennial parliaments, your representatives have *six* years for offence, and but one for atonement.”

Can the husbandman look forward with assured confidence to the expected increase of his fields ?

“ Now on the leafless *yew* it plays.”

“ Long has it hung from the cold *yew’s* spray.”

“ Oft by that *yew* on the blasted field.”

Examples prevail when precepts fail

Frequent *good* company.

Put the cut *pumpkin* in a *pipkin*.

A pair of { *Irish yews*.
 Irish shoes.

“ Then pealed the notes omnipotent to charm,

And the loud *tocsin* tolled their last alarm.”

Nor yet in the cold } ground.
 coal }

My little ones kissed me a thousand times o’er.

In praising sparing be, and blame most sparingly.

Malice seldom wants a mark to aim at.

We must not blame fortune for our faults.

We must look to time past to improve what is to come.

Alliterations and Difficult Sequences.

The reiteration of these sentences, as rapidly as may be done with distinctness, will render them most improving Exercises.

Poor men want much, but wealthy men want more.

Rags and liberty rather than links and riches.

Let reason rule your life.

A versifier wants a very wonderful variety of words.

Hope, open thou his eye to look on high, and his ear to hear.

Teach thy heart the holy art of *humbly* hearing truth.

Robert loudly rebuked Richard, who ran lustily roaring around the lobby.

Ruglen's lums reek *briskly*.

Rob Low's lum reeks.

Twice 2, and twice 2, with two times twice 2, 2, and twice 2, are twenty-two.

Thrice three, and three times 3, with three-fold threes, and 3, and 3, are thirty-three.

Four times 4, and 4, with 4, and 4, and four times 4, are forty-four.

Five fives, and four fives, with five, and five, are fifty-five.

Six times 6, and six times 6, minus 6, are sixty-six.

Seven times 7, and thrice 7, with 7 more, are seventy-seven.

Eight times 8, and one 8, with 8 and 8, are eighty-eight.

Nine times 9, with 9, and 9, and no more nines, are ninety-nine.

Geese cackle, cattle low, cats and kittens caterwaul, cocks crow, and crows caw.

Sam snuffs shop snuff,—do you snuff shop snuff?

Fill the sieve with thistles, and sift the thistles in the sieve.

I like white wine vinegar with veal very well.

A man's manners, more than his merit, make or mar his fortune.

Drinking may drown care, but cannot cure it.

Death is a direful debt we all are doomed to discharge.

The fool and the philosopher, princes, potentates, and paupers—all must pass the portals of the grave.

Learn what you like to learn, delight in learning what you learn, and learn to like what is laudable.

Find a friend in adversity.

Godliness with contentment is great gain.

Human life has to hazard the heart-aches of hot-headed humanity.

Have hope in holiness.

He *humbly* honours the hoary head.

Hope is the highway to happiness.

He that swims in sin, must soon sink in sorrow.

Kings, as well as mean men, must die,—the conqueror cannot carry his kingdom or his crown to the catacombs.

Money makes many men mad.

Diligence derides difficulties, and defies detriments.

Passion, partiality, and prejudice, are popularly plenipotent.

Sin and sorrow are inseparable.

Time and tide tarry not for the tardy.

Value virtue more than fame or fortune.

Virtue finds favour with all, though few fully follow it.

Yield not, you young, to useless yearnings, nor yet ye in years.

How high her highness holds her haughty head.

The witwal wings her weary way, where winter winds wither the waving woods.

A merchant's mismanagement makes much mischief to the mercantile machine.

Vice vainly veers in variegated velvet,—virtue veils her votaries in vulgar velveteen.

False friends are far more formidable than fiercest foes.

They thought that throughout the theological theme they were thwarted in their theory.

Several sailors saw the sottish soldier stagger senselessly to his solitary cell.

Great gains are got by gradual gatherings.

Many match-makers mistake the meaning of matrimony, mating much money with mirth or moodiness, and marrying all manner of minds.

As tippling, too often, in time turns to toping, temperance, we are told, is not to be trusted, but the tighter tie of tee-totalism takes away all tendency to intoxication.

Sunshine scatters life and loveliness around. The flowers feel its fertilizing fervour, and spread their sweet-scented petals to the beauty-bestowing pencil of their empyrean parent. All creation's kinds, from the crawling insect to the creature king,—man, monarch by the might of mind,—share in the sweet sensations which the sun inspires. Sorrow is assuaged, and smiles supplant the streaming tears of the sunken spirit, and renovate the rosy ruddiness of the cheerless cheek, and the bright brilliancy of the beamless eyes, while the heart heaves high with hope, and the whole soul is harmonized into happiness.

Rough rolls the river's rapid course through rugged rows of rocks.

Bad company makes the good become bad, and the bad, at best, it betters not.

Wickedness, as well as virtue, wins upon us by degrees.

Captain Cunningham cut and come again.

Let the soup *be* heated before I eat it.

Peter Piper's peacock picked a peck of pickling pepper from a paper packet. Did Peter Piper's peacock pick a peck of pickling pepper from a paper packet? If Peter Piper's peacock picked a peck of pickling pepper from a paper packet, where's the paper packet whence the pretty speckled peacock picked?

Miscellaneous.

Many of the following passages require very minute distinctiveness of utterance. Attend to the *italicised* points.

Be wise betimes, and warily beware.

To be loved is less than to be beloved.

If you be comely, behave becomingly ; if you be not, be becoming in behaviour, and you will become comely.

Art thou afeard to be the same in thine own
as thou art in desire? } act and valour,
thy known }

Oh ! the torment of {an ever-meddling memory.
 {a never

He was left in an inanimate state.

Every concession should be made *in* disputable or *indifferent* cases.

"Yet half I see the panting {spirit sigh."
 {spirit's eye.

"A warm tear gushed,—the wintry air

Congeaed it as it flowed away ;

All night it lay { an ice-drop there,
 { a nice

At morn it glittered in the ray."

The dispute about the *jewel* led to a fatal *duel*.

“A grammarist did you call that ignorant wiseling?” “No! an agrammarist I said.” “What, anagrammatist?—Why he could not spell the word, far less write an anagram.” “You do not understand me,—I did not mean an *anagrammatist*, but simply an agrammarist.”

A *midshipman* amid *shipmen*.

The all-potent *eight* have over-reached the *potentate*.

Anatomy could not dissect an *atomy* so small.

You must *abbreviate* your *abbreviature*.

Choose a *better* companion than the *abettor* of a *bettor*.

Absurd it is to listen to such *absurdities*.

Although a *Count* he must be brought to *account* for this.

"The moon is not a *crescent* now,—she is *gibbous*." "Well, she is still *acrescent*."

Look through the *aisle* and you will see the *island*.

My friend is not a *lawyer*, (10-Y)—he is *allôyer* (10-I) in the mint.

Already we have got *all ready*.

Always try *all ways* to succeed.

I see no *analogy* here, I should rather call it an *alogy*.

A *part* has been laid *apart*.

Apperception means simply a *perception*.

The would-be-wise *apposer* has at last got a *poser* himself.

I beg to *apprize* you of the capture of a *prize*.

This land greatly needs *aration*, and that would yield a *ration* to the starving labourers.

I would not give a *cent* to see the *ascent*.

I do *asseverate* that this is the best hay *ass ever ate*.

He has gone *away* a *way* of his own.

Dr Rush calls every vowel a *tonic*,—and the voiceless articulations he calls *atonic*.

To what cause can I *attribute* a *tribute* so flattering?

Aucupation is a cruel *occupation*.

The doctrines of the *Aularian* are said to be *all Arian*.

Of what *avail* is a *veil* so thin?

I could get *bail* if the *bailiff* would permit me.

You should not be *droll* when the *beadroll* is read.

Sancho wears a plate on his breast for a breast-plate,—he calls it a *cuirass*,—is not Sancho a *queer ass*?

The Muses may be *nine* in number,—but *benign* to my numbers they are not.

This *bodice* is large enough for two *bodies*.

I saw the maniac threateningly *brandish* a large *bran-dish*.

The armed *brig* aids by sea the *brigades* on shore.

"*Persevere*!" was the order given to the chicken-hearted

Captain P.—He read it “*Percy, veer!*” and turned off from his dangerous post.

Kate if I knew who the *caitiff* was, I would horsewhip him.

A *caravan sir* is the travelling troop,—their resting places or inns are *caravansaries*.

“Give the *cat stale* bread.” “The *cat’s tail*, mamma?”
“Silence child.”

“How do you sell the *white sheep*?” “*White sheep?—why, cheap.*”

Each clansman bore a *great sheaf* as a harvest tribute to the *gray chief*.

“He is far from well. His wound is *cicatrizing*, but he, poor fellow, is always so himself.” “Always, how?” “Why, *sick at rising!*”

Will you *assist us* to plant a *cistus*?

I never saw *coctile* food given to a *cock till* now.

Whether he *credit or no* what I say, I shall let his *creditor know*.

A constant smirk upon the face, and a whiffling activity of the body, are strong indications of *futility*.

A sad angler	A sad dangler
The same arrow	The same marrow
To obtain either	To obtain neither
Goodness enters in the heart	Goodness centres in the heart
His cry moved me	His crime moved me
He will pray to anybody	He will prate to anybody
The row proved long	The rope proved long
He could pay nobody	He could pain nobody
A languid aim	A languid dame
Luxurious oil	Luxurious soil
Chase tars.	Chaste stars.

PART THIRD.

THE POWERS OF THE LETTERS.

IN learning to *write* a language, it would be but natural to begin with a knowledge of its *letters* : in learning to *speak* one, it would be as natural, surely, that we should first acquire a knowledge of its *sounds*. But this is not the custom among us. Our Abecedarians begin by teaching us “our letters ;” that is, not their powers—the sounds for which they stand—though even this would be a weary and profitless labour—but their *names* ; the words by which the letters, as written symbols, *are spoken of* ; and which often bear but little or no relation to their actual sounds. The work of mastering the elements of reading is thus rendered difficult beyond conception ; and instead of every advancing stage being a valuable synthetical lesson, involving the mental processes of reflection and association, it becomes a mere trick of habit and memory, a work of mindless drudgery. As some slight assistance to the youthful student, he is perhaps taught the *powers of the letters*, but here again all is confusion and complexity ; for he has the same sounds to learn over and over again, in connexion with their various and irregular marks : he has to recognise, for instance, the *five* alphabetic vowel characters, as representative of not less than 30 sounds ; so that he can gain no clear knowledge of the simplicity of the actual elements of speech. And—strangely enough—at no future period of his scholastic course does such knowledge form any part of his acquirements.

Yet this, we maintain, should be the *first thing taught*. The reason, perhaps, why it is not so,—or, at least, why it is altogether neglected,—is, that teachers themselves are generally ignorant of this department of elementary knowledge. Their own education not only gave them none of this important knowledge, but, in a great measure, unfitted them for becoming observers, and acquiring it for themselves.

The following examples furnish some curious illustrations of the orderless condition of English orthography. The test of a correct representation of sounds would be, that all letters, in whatever arrangement, and however transposed, should retain their fixed individual sounds: as in the case of the word *end*; the letters of which may be transposed to *ned* or *den*, while each retains its own unaltered power.

As a man's character is best known by the company he keeps, so the alphabetic characters are only to be sounded with certainty when we know the literal society in which they are found.

Thus; transpose the vowels in *chase*, and, not unnaturally, the chase results in *aches*. The largest *moat* may be literally proved to be but an *atom*.—By mere disjunction of letters that which was *nowhere* is *now here*.—*Wo* to him who shall take a *t* from *two*, even as to him who shall dare to separate *man* from *woman*.—Though you remove the *t* from *there*, yet *here* it remains.—Put *c* before *hanged*—and lo! how it is *changed*!—Of all the letters in the alphabet *e* is of most *use* to *us*;—though *b* and *y* certainly make *us busy*.—You cannot join *f* to *of*, but it will instantly be *off*.—*S* may well be called a “sharp” letter, when it can convert a *word* into a *sword*.—Though you take the first and last letters from *know* yet it is *now*, *no*.—“Dust we are,” and even the *heart* resolves itself into *earth*.—We can take *c* from *cease* with *ease*; but *w* cannot be removed from *wart* without *art*; and he who would take *v* from *vague* will have an *ague*.—Take *g* from *gown*—it loses nothing of its *own*; add *g* to *one*, and, lo! it is *gone*.—Prefix *e* to *we* it becomes *ewe*; unite *thy* and *me* they produce *thyme*. Add one *f* to *our*—the product is *four*.—Take off the *w* from *won*—it remains *on*; put it before *hat*—it is *what*? try it before *here*—it is *where*! Transpose the letters in *node* and bring *s* to *aid*:—no sooner *said* than *done*.—The three letters in *own* may be arranged into *won*; repeat the transposition, and *own* them *now*, not *won*. *R* makes a *salver* out of *salve*, transforms a *cow* into a *crow*, and lengthens *eve* into *ever*. *E* changes the pronoun *ye* into an *eye*, and the preposition *to* into a *toe*, and makes *on* also become *one*. *C* charms away all *harms*, and its absence will *hough* a *chough*. Give a *B* to an *owl*—it will become a *bowl*; keep it from *Tom*, or it will send him to the *tomb*. Take *s* from *shoes* they become *hoses*; if you ask *how*, *s* will promptly *show* it. By taking *t*, he who *forges*, immediately *forgets*. *Y* converts a

colon into a *colony*, and makes what is *ours* become *yours*. The change of *p* into *f* puts *puss* in a *fuss*. Write an *f* and you will have *fever* for *ever*!

These examples might be increased to any extent, but they are sufficient to show how little of rule there can be, founded on letters, to guide the foreigner or the youthful learner to the correct utterance of our written words. In further illustration of the incongruities of our letters, and the inconsistent way in which they represent our sounds, we have compiled the following Tables, which show, in separate arrangements, the *sounds* of our *vowel* and *articulation marks*, and the *marks* of our *vowel* and *articulate sounds*.

SOUNDS OF THE VOWEL MARKS.

The figures refer to the English Vowel Scheme, page 31. Y and W among the figures are Articulations.

A has the sound of 2, 3, 4, 5, 6, 7, 10, as in

2	3	4	5	6	7	10
orange,	ale,	{ cāre,	add,	path,	arm,	{ āll,
		{ āny,				{ swāu.

E " 1, 2, 4, 7, 8, Y as in

1 2 { 4 7 8
eve, England, { ěre, clerk, err, righteous, (yus.)
 { ěver,

I " 1, 2, 7-1, 8, Y, *as in* ¹ pique, ² ill, ⁷⁻¹ isle, ⁸ bird, million, (yun.)

0 " 2, 7-13, 9, 10, 11, 12, 13, as in

women, accompt, { wōrd, { ōrb, ore, ode, { dō,
 { sŏn, { ōn { wōlf.

U " 2, 4, 9, 13, Y13, W, as in busy, bury, { būrn, { rūle, use, persuade.
 { bŭd, { bŭll,

Y " 2, 7-1, 8, Y, as in ²hymn, ⁷⁻¹by, ⁸myrrh, ^Yye.

AA " 4, 5, as in Aāron, Isaac.

Æ " 1, as in Cæsar.

AE " 1, 3-1, 3-4, 4, *as in* a¹erie, aē³⁻¹rial, Israel, ā³⁻⁴er, Michaēl⁴mas.

AI " 2, 3, 3-2, 4, 5, 7-1, as in captain, ail, dais, {²³³⁻²⁴⁵⁷⁻¹
āir, plaid, aisle.
säid,

AO " 3, 3-10, 3-12, 10, 12, as in

3 3-10 3-10 3-12 10 12
gaol, cháos—aórta, Aonian, extraordinary, Pharaoh.

AU " 3, 7, 10, 12, as in gauge, aunt, { ¹⁰ āught, hauteur.
¹² laurel,

- AW *have the sound of* 10, 6W, *as in* awful, away.
- AY " 2, 3, 4, 7-1, *as in* Monday, lay, { ^{2 3 4 7-1}prayer, ay.
sāys,
- AOU " 13 or 7-13, *as in* caoutchouc.
- AWE " 10, *as in* awe.
- AYE " 3, 3-2, 3-4, *as in* aye, gayety, gayest.
- EA " 1, 1-3, 1-5, 1-6, 2, 3, 4, 7, 8, *as in*
^{1 1-3 1-5 1-6 2 3 4 7 8}
each, create, react, area, guineas, great, {wēar, heart, earl.
hēalth.
- EE " 1, 1-4, 2, *as in* bee, re-enter, breeches.
- E'E " 1, 4, *as in* e'en, ne'er.
- EI " 1, 1-2, 2, 3, 4, 7-1, *as in* ceil, reimburse, forfeit, veil, {^{1 1-2 2 3 4 7-1}hēir, hēight.
hēifer.
- EO " 1, 1-10, 1-12, 4, 9, 10, Y13, *as in*
^{1 1-10 1-12 4 9 10 Y13}
people, theology, creole, leopard, dungeon, George, feed, (fyood.)
- EU " 9, or {^{4 labio-lingual=}eu French, 13, Y13, *as in* amateur, rheum, feud.
^{9 or 4 L-l 13 Y13}
- EW " 12, 13, Y13, *as in* shew, grew, dew.
- EY " 1, 2, 3, 4, 7-1, *as in* key, monkey, prey, eyre, eying.
^{1 2 3 4 7-1}
- EAU " 12, Y13, *as in* beau, beauty.
- EOI " 10-1, *as in* bourgeois.
- EWE " 11, 12, 13, Y13, *as in* sewer, {^{11 or 12 13 Y13}shore, sewed, brewed, ewe.
soor,
- EYE " 1, 3, 7-1, *as in* keyed, surveyed, eyed.
^{1 3 7-1}
- IA " 2, 1-3, 1-5, 7-1-3, 7-1-5, *as in* parliament, mediate, trivial, hiatus,
^{2 1-3 1-5 7-1-3}
lambic.
- IE " 1, 1-1, 1-4, 1-8, 2, 4, 7-1, 7-1-4, *as in*
^{1 1-1 1-4 1-8 2 4 7-1 7-1-4}
field, series, vericst, earlier, sieve, friend, die, science.
- IO " 9, 1-10, 1-12, 7-1-10, 7-1-12, *as in*
^{9 1-10 1-12 7-1-10 7-1-12}
motion, mediocrity, mediocre, Ion-ic, vio-lence.
- OA " 9, 10, 11, 12, 12-5, 12-6, 12-7, *as in*
^{9 10 11 12 12-5 12-6 12-7}
cupboard, {brōad, oar, boat, coagulate, oasis, coaret.
grōat.
- OE " 10-1, 12, 12-1, 12-2, 13, *as in* oboe, doe, coeval poet, shoe.
^{10-1 12 12-1 12-2 13}

- [illegible]

- EUE " W1 ; *as in* queen.
 UEU " 9 (or 4 *L-l, eu French*) ; *as in* liqueur.
 UEUE " Y13 ; *as in* queue.
 UOI " 1, W10-1 ; *as in* turquoise, quoit.
 UOY " W10-1 ; *as in* buoy.
 UOYE " W10-1 ; *as in* buoyed.

Silent Vowel Marks.

E is silent in hidden, fasten, soften, &c., and generally when final.

- I " evil, devil, &c.
 O " reason, prison, &c.
 AI " Britain.
 UA " victuals.
 UE " plague, barque, harangue, &c.

MARKS OF THE VOWEL SOUNDS.

Vowel

- 1 is represented by e, i, æ, ae, ee, e'e, ea, ei, eo, ey, eye, ie, uoi ; *as in*
 eve, fatigue, minutiae, aerie, bee, e'en, eat, conceive, people, key, keyed,
 field, turquoise.
 2 " a, e, i, o, u, y, ai, ay, ea, ee, ei, e'y, ia, ie, ui, uy ; *as in*
 cabbage, pretty, ill, women, busy, hymn, mountain, Monday, guineas,
 breeches, forfeit, monkey, parliament, sieve, build, plaguy.
 3 " a, ai, ao, au, ay, aye, ea, ei, ey, eye, oi ; *as in*
 age, aim, gaol, gauge, pay, aye, steak, vein, obey, preyed, connoisseur.
 4 " a, e, u, aa, ae, ai, ay, ea, e'e, ei, eo, ey, ie, ue ; *as in*

{ färe,	{ ěre,	bŭry, Aāron,	{ āer,	{ āir	{ prāyer,
{ māny,	{ ěver,		{ Michaēlmas,	{ sāid,	{ sāys,
{ wēar, nē'er, { hēir, lēopard, ēyre, friēnd, guēss.					
{ hēalth, { hēifer,					

 5 " a, aa, ai ; *as in* amber, Canaan, raillery.
 6 " a ; *as in* ask.
 7 " a, e, au, ea, ua ; *as in* ardour, clerk, haunt, hearty, guardian.
 8 " e(r), i(r), y(r), ea(r), ue(r), we(r) ; *as in*
 her, firmness, hyrst, earnest, guerdon, answer.
 9 " o, u, eo, io, oa, oi, oo, ou, ow, wo, iou, olo ; *as in*

{ wōrld	{ fūrname,	dungeōn,	motiōn,	cupbōard,	avōirdupoise,	bloōd,
{ dōne,	{ ūgly,					
{ jōurney, bellōws, twōpence, cautiōus, cōlonel.						
{ yōung.						

 10 " a, o, ao, au, aw, awe, eo, oa, ou, ow, *as in*

{ iāll	{ ōrder,	extraōrdinary	{ tāught,	āwful,	āwe,	Geōrge
{ wānt	{ ōften		{ lāudanum			
{ abrōad	{ thōught					
{ grōat	{ hōugh,	knōwledge.				

 11 " o, ew, oa, oo, ou, wo, owa, orps, *as in*
 ore, sewer, oar, door, four, sword, towards, corps.

Vowel

- 12 " o, ao, au, ew, eau, ewe, oa, oe, oo, ou, ow, owe, *as in*
old, Pharaoh, hauteur, shew, bean, sewed, oak, foe, brooch, soul,
crow, crowded.
- 13 " o, u, eu, ew, ewe, oe, æu, oo, ooe, ou, ue, ui, wo, *as in*
 $\begin{cases} \text{dō} \\ \text{wōl'f} \end{cases} \begin{cases} \text{rūle,} & \text{rheūmatism,} & \text{grēw,} & \text{brēwed,} & \text{shōe,} & \text{manœuvre,} \\ \text{pūll} \end{cases}$
 $\begin{cases} \text{blōom,} & \text{wōood} \end{cases} \begin{cases} \text{throūgh,} & \text{rūe,} & \text{frūit} & \text{twō.} \\ \text{bōok} & \text{wōūld.} \end{cases}$

Diphthong

- 7-1 *is represented by* i, y, ai, ay, ei, ey, eye, ie, ui, uy, ye ; *as in*
isle, by, naïvete, ay, height, eying, eye, lie, guide, buy, dye.
- 7-13 " o, ou, ow ; *as in* accomptant, thou, bow.
- 10-1 " oe, oi, oy, eoi ; *as in* oboe, coin, boy, bourgeois.

SOUNDS OF THE ARTICULATION MARKS.

B *is sounded as in* babe.

C " cell, cake, vermicelli, special.
sacrifice, (verb).

D " deed, stopped, soldier.

F " feoff, of.

G " gig, gem, rouge.

H " he, hay, high, hoe, hue, &c.
(the vowel *formation* modify-
ing unvocalized breath,) and
eighth.

J " jay, hallelujah, jambeaux.

K " kick.

L " lull, colonel.

M " maim.

N " noon, an-ger, Banff.

P " pop.

Q " queen.

R " rare.

S " this, as, sugar, lesion.

T " tight, action, transition.

V " vivid.

W " wag, (this letter is also a
vowel mark.

X " expect, exist, xystus.

Y " yard, (this letter is also a
vowel mark.)Z *is sounded as in* zeal, azure.

bb " clubbist, club-book.

bd " bdellium, obdurate.

bt " debt, subtend.

cc " tobacco, accede.

cch " Bacchus.

ch " chapter, character, chaise,
sandwich.

chm " drachm, drachma.

chs " fuchsia, stomachs.

cht " yacht.

ck " back.

ckb " Cockburn, cock-boat.

ckg " blackguard.

cq " acquire.

ct " indict, diction, active.

cz " Czar.

dd " haddock, head-dress.

ddh " Buddhist.

dg " judgment, Edgar.

du	sounded as in	Wednesday, madness.	p	pph	sounded as in	sapphire.
ds	"	Windsor, winds.	s	ps	"	psalm, perhaps.
ff	"	ruffle, half-fee.	sh	psh	"	pshaw, upshot.
ft	"	soften, softer.	t	pt	"	receipt, apt.
gh	"	hiccough, hough, ghost, laugh.	kw	qu	"	quake, quay.
ght	"	bought.	r	rh	"	rhetoric, perhaps.
gl	"	seraglio, ugly.	r	rr	"	error, poor-rates.
gm	"	phlegm, phlegmatic.	r	rrh	"	catarrh.
gn	"	gnomon, signet.	rs	rs	"	person, Persian, bars.
hn	"	John.	r	rt	"	mortgage, heart.
kn	"	know	k	sc	"	viscount, science, discern,
ld	"	would, guildford, builder.	sh		"	conscience, sceptic.
lf	"	half, self.	s	sch	"	schism, schedule, mischief,
lfp	"	halfpenny.	ek		"	school.
lk	"	walk, elk.	sh	sh	"	shape, dishonour, mishap.
ll	"	falling, soulless.	l	sl	"	isle, asleep.
lm	"	psalm, elm.	n	sn	"	puisne, (pr.-puny,) snare.
ln	"	kiln, fulness.	s	ss	"	loss, missent. scissors, mission,
lx	"	calx.	zh		"	abscission.
mb	"	dumb, rhumb.	s	st	"	castle, history.
mm	"	hammer.	s	str	"	mistress, (colloq. missis) stress.
mn	"	hymn, mnemonics, amnesty.	v	sv	"	Grosvenor.
mp	"	Campbell, compter, lamp.	s	sw	"	sword, sward, Boswell,
nd	"	handkerchief, hand.	z		"	Chiswick.
ng	"	sing, single, ingraft, fringes.	b	tb	"	hautboy, potboy.
nn	"	minnow, meanness.	t	th	"	thigh, thy, pothouse, thyme,
pb	"	cupboard, cupbearer.	tth		"	eight.
ph	"	nephew, philter, diphthong,	l	tl	"	bristly, ghastly.
		loophole.	t	tt	"	hatter, boot-tree.
phth	"	phthisical, apophthegm,	th	tth	"	Matthew.
		tripthong.	t	tw	"	two, twain.
pn	"	pneumatics, cheapness.	s	tzs	"	britzska.
pp	"	supple, soap-pan.	h	wh	"	what, who.

wl	^l	sounded as in knowledge.	zv	^v	sounded as in rendezvous.
wr	^r	" write.	zz	^z ^{tz}	" buzzing, mezzotint.
ws	^s ^z	" bellows, bellows (verb).			

SILENT ARTICULATION MARKS.

Or various ways of representing nothing.

B	is silent in	bdellium, dumb, debt.
C	"	science, Czar, muscle, black, acquiesce, indict, schedule.
D	"	Wednesday, handkerchief.
F	"	halfpenny.
G	"	bagnio, seraglio, phlegm.
H	"	heir, thyme, rheum, khan, John, ghastly, diphthong, character.
K	"	know, wreck.
L	"	alms, salmon, would, half.
M	"	mnemonics.
N	"	hymn, kiln.
P	"	cupboard, ptarmigan, pneumatics, psalm, bumpkin, assumption, pshaw.
S	"	demesne, isle, viscount, chamois.
T	"	fasten, soften, trait, mortgage, hautboy, Matthew.
W	"	whole, who, sword, two, write, knowledge; and when final.
Y	"	when final after a vowel.
Z	"	rendezvous.

DOUBLE LETTERS are generally sounded as one; as in *cannon, better, missile, pepper, hammer, beckon, acquire, &c.* One, therefore, is silent.

Ch	is silent in	drachm, yacht, bacchanal, schism.
Ck	"	blackguard.
Dh	"	buddhist.
Gh	"	thought.
Ph	"	phthisical, apophthegm.
Rh	"	catarrh.
Tr	"	mistress (colloquial).
Tz	"	britzka.

MARKS OF THE ARTICULATIONS.

The figures refer to the Scheme of English Articulations (page 54.)

Articulation

- 1 is represented by c, k, q, cc, ch, ck, gh, ke, kh, equ, que, ceh, qu, cq, lk;
as in can, kill, quit, account, character, neck, hough, lake, khan,
lacquer, pique, Bacchic, quay, acquire, walk.
- 2 " g, gg, gh, gue, ckg; as in leg, egg, ghost, plague, blackguard.
- 3 " n, nd, ng, ngue; as in ink, handkerchief, song, tongue.
- 4 " h; as in hue.
- 5 " e, i, j, u, y; as in {few, {osier, hallelujah, use, you.
duteous {million

Articulation

- 6 *is represented by* c, s, t, ch, chs, sc, sh, ss, sch, psh; *as in* ocean, tension, nation, chaise, fuchsia, conscience, shape, omission, schedule, pshaw.
- 7 " g, ge, s, ss, t, z, j; *as in* giraffe, rouge, leisure, abscission, transition, azure, jambeaux.
- 8 " rr; *as in*—"horrible, most horrible!"
- 9 " r, rh, rr, rh; *as in* race, rhubarb, mirror, myrrhine.
- 10 " l, le, ll, ln, sl, sle, tle, gl; *as in* late, tale, all, kiln, island, isle, thistle, seraglio.
- 11 " t, te, th, tt, bt, ct, cht, pt, ght, phth, ed; *as in* at, late, thyme, cottage, debtor, indictment, yacht, ptarmigan, sight, phthisis, stopped.
- 12 " d, de, dd, bd, ddh, ld; *as in* bad, bade, add, bdellium, buddhism, would.
- 13 " n, ne, nn, dn, gn, hn, kn, mn, sn, sne, mp; *as in* dun, done, inn, Wednesday, sign, John, know, mnemonics, puisne, demesne, compteur.
- 14 " c, ce, s, sc, se, ss, ps, tzs; *as in* cell, ace, gas, scent, base, loss, psalm, britzka.
- 15 " ce, cz, s, se, sc, sh, ss, z, ze, zz, ds, x; *as in* sacrifice, (v.) Czarina, as, ease, discern, dishonour, scissors, zeal, baize, buzz, Windsor, xystus.
- 16 " h, th, tth, phth; *as in* eighth, thing, Matthew, apophthegm.
- 17 " th, the; *as in* this, breathe.
- 18 " f, fe, ff, gh, ph, pph, phe, ft, lf; *as in* leaf, safe, stiff, laugh, physic, sapphire, ouphe, soften, half.
- 19 " v, ve, f, ph, zv; *as in* vain, save, of, nephew, rendezvous.
- 20 " wh; *as in* what.
- 21 " w, o, u; *as in* way, one, quick—persuade.
- 22 " p, pe, pp, ph, gh, lfp; *as in* pay, tape, tippet, ophthalmia, hiccough, halfpenny.
- 23 " b, be, bb, pb; *as in* crab, glebe, ebb, cupboard.
- 24 " m, mb, me, mm, mn, chm, gm, lm, sme; *as in* aim, lamb, same, common, condemn, drachm, paradigm, palm, disme.

To these we may add the common combinations *ks-gz*, alphabetically represented by *x*; and *tsh-dzh*, the latter alphabetically represented by *j*; the former being commonly denoted by *ch*.

1-14 *are represented by* x, xc, xe, ce, chs, ks, cks, ques; *as in* ox, except, axe, accept, stomachs, works, wrecks, barques.

2-15 " x, gs, ggs; *as in* exalt, legs, eggs.

11-6 " c, ch, tch; *as in* vermicelli, chair, watch.

12-7 " d, dg, dge, g, ge, gg, j, ch; *as in* soldier, judgment, judge, gem, range, exaggerate, jay, sandwich.

NOTATION OF THE ELEMENTS OF SPEECH.

It would really be a matter of but little difficulty to reconstruct our alphabet, and furnish it with invariable marks for every appreciable variety of vocal and articulate sound. So few as 12

radical letters might be made to represent all the English articulations. Thus : we have 12 forms of articulative action, most of which do, and all of which may, modify both *voice* and *breath*; so producing 24 elements of speech. Let some uniform change to represent *breath* and *voice* be made on each of the 12 characters, and these 24 varieties of articulate sound may be not only fully represented, but with a natural analogy and consistency, which would explain to the eye their organic relations.

A further uniform change made on those letters which have a *nasal correspondent* would complete the scheme, and, with perfect analogy between marks and sounds, exhibit, by 12 radical letters, every articulation in our language.

Some equally simple and analogical notation might be arranged for the vowels, on the principle of their sequence, so that a really Scientific Alphabet could be easily constructed.

A system of Phonotypes, or letters representing sounds, has recently been constructed by the Author of the Phonographic method of short-hand writing. In this generally excellent typography, several works have been published; and from the great similarity of the characters to those in ordinary use, the "phonotypic" page is quite readable after a mere glance at the alphabet, by those who can read the common printing. But this system of letters, though a great improvement on our ordinary alphabet, does not carry improvement beyond supplying deficient letters, and discarding redundant ones. If ever a change in our orthography should be generally and authoritatively made, we should like to see it based on an alphabet as perfect a *picture of our sounds* as science and ingenuity could produce. We have shown a *principle* by means of which the formation of such an alphabet would be an easy matter.

Mr Pitman's phonographic scheme of marks is much more scientific than the alphabet of phonotypes; but even the former is,—for the purposes of *accurate notation*,—far short of what a more intimate knowledge of the vocal mechanisms should have made it. In a system of writing by sound, there must be a very accurate appreciation of sound, and a faultless principiation of language. In both these respects, this phonographic system is somewhat defective.

We propose to present the reader with the elements of a new system of phonography, based on the analysis of speech detailed in the preceding pages. Our object, in the construction of this

scheme of writing, has not been to produce a rival system for the sake of rivalry, but to furnish a means of fixing in the memory of our students the fundamental principles of speech. We use it mnemonically ; and we commend its study, on the same principle, to the reader.

But we must, in justice, point out what we conceive to be the defects of Mr Pitman's Phonography, in order to show that, for our purpose, a new system was really necessary. This we do the rather that it gives opportunity for noticing some *general* errors of elementary classification, more fully than could have been appropriately done in any other section.

The vowels are classed on a most erroneous theory,—*i*(ll) being reckoned the short sound of *ee*(l) ; *e*(ll) the short sound of *a*(le), *a*(m) the short sound of *a*(lms) ; and *u*(p) the short sound of *o*(pe). True *phonography* cannot recognise such longs and shorts. Quantity must have reference only to *identical* qualities of sound. But it is maintained by the author of this system that these pairs of vowels, are “*of the same quality, differing only in length.*” This of course is a question to be decided by the ear ; and any competent ear will at once decide it by the experiment recommended by Mr Pitman,*—but with a very different result. When we read, however, that the vowels *e, a, ah, au, o, oo,* with “the sound *uh* heard in the French *le ne, &c.,*” are, “all the single vowels that are to be found in any language,” we may justly suspect a want of auricular aptitude on the part of the writer, as well as ignorance of the principles of vowel mechanism.† Either such must be the case, or else *we* have been elaborating a theory of shadows,—“*airy* nothings,” and have been grossly abused by our ears into the belief that our own experiments had produced upwards

* “There is a difficulty in convincing some persons that the vowel in *seek* is of the same quality as that in *sick*, differing only in *length* ; and so with all the long and short vowels as here placed ; but particularly is this difficulty felt with No. 5, (as in “*côte, cût.*”) They may, however, have audible proof that it is so, by pronouncing the words in the first column, (*seek, pate, psalm, stalk, cote, fool,*) *quickly*, and they will hear the words of the second column, (*sick, pet, sam, stock, cut, full*;) also if the words in the second column are spoken in a *slow drawling tone*, the words in the first column will be heard : thus, *seek*, quickly spoken, will become *sick*, and if *pet* be uttered slowly, *pate* will be produced ; and so with all the others.”—PITMAN'S PHONOGRAPHY, 8vo. 1840, p. 23. Reader, if you feel that you have an ear, try this experiment !

† In a recent, and certainly amended Edition of the work from which we have quoted in the note, we find that the theory so pertinaciously laid down, has been given up as erroneous. The experiment seems to have been tried by acuter ears than those of its suggester. We read now :—

“In all cases except the 4th and 6th, {all, wooded, the position for the
olive, wood, short vowel is slightly different from the position required for the corresponding long vowel.”—MANUAL OF PHONOGRAPHY, 1848.

of 20 varieties of vowel sound, cognisable as elements of existing languages and dialects.

A phonographic writer should be able to delineate on his page the very peculiarities of a speaker's pronunciation; but this system does not enable him to express even those manifest differences that exist between the utterance of a correct English speaker and the vernacular English of a Scotchman. He must, for instance, *write alike* their different pronunciations of such words as *fair*, *there*, * *more*, *door*, &c. He has no means of noting a difference between the sounds in *er* and *ur*,—which is unquestionably a distinctive elegance in polite English utterance,—and so must write *pervade* and *purveyed* alike, {virtue *vur-*tue, and *sir sur*: and he has no choice between a(m) and a(lms), for writing the intermediate vowel heard in *ask*, *fast*, &c.

The plan of writing long vowels by heavy marks, and short vowels by light ones, is good; but we must have a character independent of that of quantity for every variety of vowel formation. A quantitative distinction is only necessary for two vowels in our language.

But if there were no more serious objections to this Phonographic system than its errors in *vowel-theory* and representation, these would hardly afford sufficient reason for the construction of a new system, because the use of a merely general vowel mark to show *where* a vowel occurs rather than precisely *what* vowel it is, would suffice for ordinary short-hand notation to those who are acquainted with the language which they write. But the *articulations* also are arranged on false principles; and errors in their representation are much more serious than those in the scheme of vowel-marks.

The articulations are classed under the four heads of *mutes*, *semivowels*, *liquids*, and *nasals*. In the first class are included with the breath letters P, T, K, their *voice* correspondents B, D, G, and also the combinations Ch=tsh, and J=dzh. If these letters are *mutes*—our speech must be, nearly half of it, mere dumb show. The *semi-vowel* category includes with the vocal elements V, Th(is), Z, Zh, their *breath* correspondents F, Th(in), S, Sh. If the former set were entitled to the name “semi-vowel,”—which they are not—the latter could not certainly claim anything more than that of “*demi-semi-vowels*”—or perhaps “*semi-demi-semi-vowels*,” terms that would be fully as expressive of the real qualities of the sounds as the one appropriated to them. “What's in a name?” may well be asked, if names with nothing in them serve the purposes of nomenclature. The class “LIQUIDS” contains only L and R; the letters M, N, and NG, which are also *liquids*, if that name expresses anything, being separately classed as simply “NASALS.”

The “MUTES” and “SEMI-VOWELS” are subdivided into “*sharps*” and “*flats*,”—terms equally expressive with those attached to the leading divisions;—but the student is not told to which of these classes the “*liquids*” and

* The difference between the sound of *a*, as in *mate* and *mare*, is recognised, but not provided for, in a note (p. 39) in the last quoted edition of the Manual of Phonography.

"nasals" belong. He should of course discover this from the character by which he is to represent these sounds. But this will mislead him; for the excellent principle of distinction between *breath* and *voice* letters, which is the best and newest point in this phonographic system, is not consistently applied to the elements of the last two classes. The "liquids" and "nasals" are all voice letter ("flats"); yet only one of them,—namely, NG, is written in the voice character. N and *ng* are represented by the same mark,—the former *thin* (the sharp notation), the latter *thick* (the flat notation), so that the scheme of articulate symbols misinforms the eye that as B is to P, V to F, Z to S, &c., so is *ng* to N! This is one of the errors resulting from an arbitrary arrangement of marks, and the neglect of a natural principle of association.

One of the most serious errors in Pitman's Phonography, both as regards its fundamental principiation of speech, and its stenographic simplicity, remains to be noticed.

The *articulative* function of the letters Y and W is not recognised. These elements are considered to be always vowels—vowels only. The result is, that this lack of characters to represent two articulations has to be supplied, and is supplied, by no less than 40 symbols, to denote their combinations with different vowels. The cumbersome result of such a theory, one would have expected to operate to its rejection, even were it more correct; but it is clearly erroneous. Let its author, and all who think with him in this matter, test it in the words *ye* and *woo*, which, according to this theory, are nothing else than the repeated vowel *ee ee* and *oo oo*. Experiment will prove, that the most rapid utterance of two *ee*'s, without any intermediate action of the tongue, will never produce the word *ye*; and that without a similar action of the lips between the two *oo*'s, the word *woo* cannot possibly be sounded. If, then, *ye* and *woo* cannot be pronounced with the mouth steadily maintained in the vowel positions *ee* and *oo*, the initial elements of the words are not vowels but articulations.

The absence of an articulative Y leads to the writing of vulgarisms, and the corruption of utterance, in such words as *future*, *nature*, *education*, &c., which are written with *tsh* and *dzh*, instead of *ty* and *dy*; thus, "f ū chr," "ě j ū k ā-shm," &c. Colloquial carelessness does certainly convert the nice articulations *ty* and *dy* into the more slovenly *tsh* and *dzh*; but the former are undoubtedly the elements heard in the *correct* utterance of this class of words; and surely the best pronunciation should always—unless for imitative purposes—be reflected in writing.

As there is no articulation *w* in this system, there is of course no *wh*; and this breath articulation is considered to be identical in sound with the word *who*=*hw*=*hoo*. Thus, the sentence, "*I saw the man WHET the knife*" is *phonographically* (?) perverted into the rather startling assertion, "*I saw the man WHO ATE the knife*." Let the most glib upholder of this theory—for it is not confined to the system under review—pronounce the latter sentence as rapidly as he can, and see if he will ever make it express the former. Yet it should do so by the mere accident of abruptness, if the theory were correct.

We should not have adverted to the errors in this generally excellent system, or noticed it in any terms except of commendation, but for the influence which we conceive it may exert, not only on writing, but on speech ; the good, if correct ; the injury—so far as speech is concerned,—if incorrect in its articulative bases.

We should be glad to see a system of *writing sounds* popularly studied, and brought into general use, were it only for the benefit that must result to popular articulation. We look upon Phonography as a most valuable auxiliary in teaching the Art of Speech ; and our object in treating of it in this work is, that we may, by its aid, advance popular knowledge on the subject of speech. We should anticipate great good,—not to articulation alone, but to the general interests of language and education,—if every boy in our schools were a phonographer. He would then be capable of correctly analyzing speech ; a process which, in the present state of knowledge that prevails on this subject, we have often seen baffle the efforts of older and wiser linguists, even in the most simple of our verbal combinations.

The following are the Principles on which we have constructed our Phonographic Scheme. The attentive perusal of them will enable any person, almost at once, to use our

ALPHABET OF ARTICULATIONS.

ORGANS EMPLOYED.

I. All articulations of *the lips* are written in a slanting direction *from right to left*.

II. All articulations of *the back or root of the tongue* are written slantingly *from left to right*.

III. All articulations of the *point of the tongue acting upwards*, are written *perpendicularly*.

IV. The *sibilant* and *lisping sounds*, in forming which the tongue lies nearly horizontal, are written *horizontally*.

MODES OF ACTION.

V. All *Obstructive* articulations,—*i.e.* those formed by *perfect contact* of the organs—(the First Mode of Action)—are represented by *straight lines*.

VI. Nasal quality is denoted by a *ring* ; and, as the Nasals are *orally obstructive* by the same articulative mechanisms as the preceding elements, the *nostril-ring* is written with a short *straight* mark, which, by its line of direction, shows the obstructive formation, of which the ring denotes the nasal correspondent.

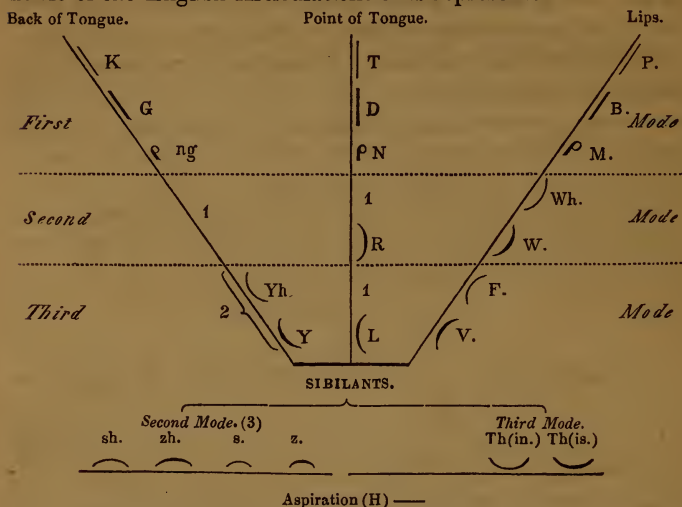
VII. All *Continuous* articulations are represented by *curve* lines ; those formed by *organic approximation* (the Second Mode of Action) being curved *concavely* to the line of direction ; and those formed by *partial contact* (the Third Motion of Action) *convexly*.*

VIII. The *Aspiration* H is represented by a straight horizontal line.

BREATH AND VOICE DISTINCTION.

IX. All Breath Articulations are written by *thin, light* markings ; and Voice Articulations by relatively *thick, dark* lines.

By these principles, all the articulative correspondencies are distinctly manifested to the eye. The following is a complete Table of the English Articulations thus represented.



(1.) These spaces indicate the position and formation of articulations which do not occur in English ; namely, the German or Scotch *ch*, with its *voice* correspondent ; and the *breath* correlatives of R and L,=the *Rh* and *Ll* of the Welsh language.

(2.) There being *no articulation* of the 3rd mode by the back of the tongue, this curve is (arbitrarily) appropriated to Y, rather than a reduced form of the *approximation curve*; that the scheme may be unambiguously adapted for writing any language containing the omitted articulations.















(3.) Sh and S being both articulations of the 2nd mode, we use the same curve for them, but reduced to *half-size* for the former, which is very convenient, on account of its frequent occurrence in combinations.

* The *Vibratory* mode of action, (see page 50), may be represented by a *zigzag* line.

Articulate Combinations.

A novel and important feature in our phonographic notation, consists in distinguishing by the mode of writing, articulate *combinations* from the same letters when separated by vowels,—as *pl* in place, from *p l* in palace; *tsh* in chew, from *t sh* in tissue; *str* in string, from *st r* in stirring; *rt* in liberty, from *r t* in liberate; *ld* in sold, from *l d* in solid, &c. This principle gives certain and easy legibility to the writing, and renders the use of vowel marks, except for *initial* and *final* vowels, almost unnecessary. When no vowel intervenes between two articulations, this is shown by writing them *only half-size*; or, if the combination is initial or final, by contracting in the former case, the first element, and in the latter, the last, to a mere indication of its nature and direction.

Thus the writing unmistakably distinguishes, without the aid of vowels, the words

Chew, . .		and		. . Tissue.
Blight, . .		"		. . Billet.
Prate, . .		"		. . Parrot.
String, . .		"		. . Stirring.
Gamble, . .		"		. . Gambol.
Sold, . .		"		. . Solid.
Liberty, . .		"		. . Liberate.

Vowel Notation.

The Sixteen English Vowels and Diphthongs might be represented by an arrangement of *five* simple marks,—using each for three sounds by placing it at the top, middle, or bottom of the articulation-mark; but, on account of the frequent dispensability of vowel-marks in short-hand-writing, and the difficulty of preserving three positions distinct on short characters, we prefer using

eight vowel-marks, and placing each at the top and bottom, or beginning and end, of the articulation-mark to denote two sounds.

Vowel 1.	•	|	ee(l)	-	-	{ (p)u(l) (p)oo(l)	^ ^	13. Vowel.
...	2.	|	i(l)	-	-	- o(ld)	| ^	12. ...
...	3.	|	a(le)	-	-	- o(re)	| ^	11. ...
...	4.	|	e(l)	-	-	{ o(n) a(l)	| ^	10. ...
...	5.	|	a(n)	-	-	- u(p)	| ^	9. ...
...	6.	|	a(sk)		<u>7</u> a(lms)	(s)ir	| ^	8. ...
Diphthongs, 7-1, (i(sle). 7-13, (ow(1). 10-1, (oi(1).								
>			>			<		

A difference in the vowel-mark to indicate *long* or *short quantity*, can never be necessary, except for the 10th and 13th vowels; as the 2nd and 5th are always short; the 1st, 3rd, 6th, 7th, 8th, 11th, and 12th always long; and the 4th and 9th always short except when preceding R final or followed by an articulation. In the scheme, the 10th and 13th vowels are marked with the quantitative distinction.

A vowel between two articulations may be written either *after the first* or *before the second*, as may be most convenient. Vowels to be pronounced *before* the articulation are written *to the left* of perpendicular or sloping marks, or *above* horizontal characters; and to be uttered *after* the articulation, they must be placed *to the right* of the former, or *below* the latter.

Thus far the scheme is complete for the purposes of a *correct notation of speech*; to adapt the system for rapid short-hand-writing, various principles of contraction must be made use of. But our object in introducing Phonography in this work being merely to furnish a means of accurately noting sounds, and of fixing, in the memory of those who study our analysis of speech, its fundamental principles, we cannot here enter upon the *stenographic* application of the system.

We may state, generally, that our contractions do not consist in the arbitrary adoption of new characters, but in simple and natural abbreviations of the ordinary writing; chiefly, however,

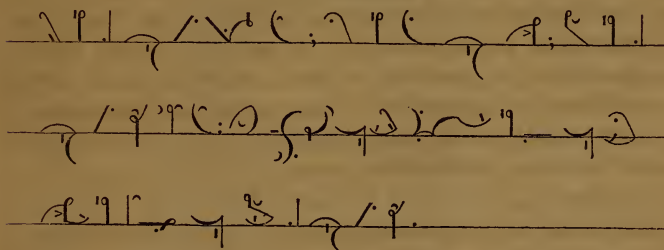
in a principle of *verbal arrangement*, which gives peculiar facility to the reading, and lays prominently before the eye the important words in each sentence with a highly rhetorical effect, while, at the same time, it gives great beauty to the appearance of the written page. We cluster the particles and subordinate words around the leading words of the sentence, as exemplified in the following arrangement of

THE LORD'S PRAYER.

Our	which art in	thy	thy	thy	be done on
Father	Heaven,	hallowed	name ;	kingdom	come, will
		be			earth as
<hr/>					
it is in	this	our		our	we
Heaven :	Give	day	daily	bread ;	and
	us			us	forgive
<hr/>					
				thine is the	
that	into		from		
trespass	and	temptation ;	but	deliver	evil,
against	us		us		for
us ;	not				kingdom, and
<hr/>					
the	the	for			
power,	and	glory,	ever	and	ever. Amen.

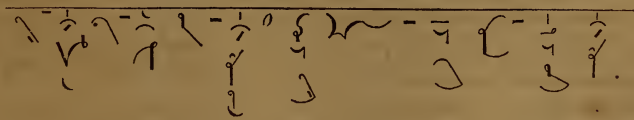
The following are Examples, 1st, of the *full notation*, according to the above principles ; and, 2nd, of the *Steno-Phonographic* development of the system.*

Full Notation.



"Ask, and it shall be given you ; seek, and ye shall find ; knock, and it shall be opened unto you : for every one that asketh receiveth, and he that seeketh findeth, and to him that knocketh it shall be opened."

The same in "Steno-Phonography."



* See "Steno-Phonography,"—a Practical Manual, to be shortly published.

PART FOURTH.

ACCENT, RHYTHM, AND THE GROUPING OF WORDS.

ACCENT.

EVERY word of more than one syllable, has what is called an accent,—that is, a superior degree of prominence, by stress or inflexion,—on one of its syllables. Without accent, speech would be drawling, monotonous, and unemphatic. Accent ties syllables into words, and enables the ear to comprehend at once the boundaries of each verbal utterance. Accent, besides being thus a source of much variety, gives us a simple means of increasing our stock of words, and enhancing their utility. By its aid, for instance, we can make two syllables serve for four purposes ; three syllables might serve for six, four for eight, &c. Thus, the syllables *man* and *kind*, separately uttered, are two words ; united by the accentual tie, they form the word *mankind*, as distinguished from *womankind*, and *mankind*, the whole human race. In this way, by placing the accent alternately on the first, second, third, or fourth syllable, the same set of sounds might be varied in their application to the expression of many of the nicer distinctions of meaning, which are at present confounded under one invariable term. This is a means of expressiveness, but little employed, yet it might be made use of to a considerable extent, especially in scientific and philosophical terminology, with much advantage to accuracy.* Such accentual change is common on dissyllables in

* In Smart's Dictionary, we find the word "perfunctory" marked with the primary accent on the first syllable, and the secondary on the third, =per'functo'ry ;—its meaning being "done with the sole view of getting *through*, regardless how done ; slight, careless, negligent : " and in a note, the author remarks,—"The original of this word is a Latin adverb, of which the verb, the participle, and the other related words have just the contrary meaning ; so that if it had been derived from them instead of the adverb, it would have signified *completely done, thoroughly performed*, IN WHICH CASE ITS ACCENTUATION WOULD HAVE BEEN PERFUNCTORY ; but, formed as it is by abbreviation from per'functo'ri-e, its proper accentuation is deemed to be that assigned to it above."

English, as a distinction between nouns and verbs of the same orthography. The following list contains the principal words which undergo this change. The nouns have the higher accent, the verbs the lower.

ab'ject	to abject'	es'say	to essay'
ab'sent	" absent'	es'cort	" escort'
ab'stract	" abstract'	ex'ile	" exile'
ac'cent	" accent'	ex'port	" export'
af'fix	" affix'	ex'tract	" extract'
as'sign	" assign'	fer'ment	" ferment'
at'tribute	" attrib'ute	fore'taste	" foretaste'
aug'ment	" augment'	fre'quent	" frequent'
col'league	" colleague'	im'pact	" impact'
col'lect	" collect'	im'port	" import'
com'pact	" compact'	im'press	" impress'
com'plot	" complot'	in'cence	" incense'
com'pound	" compound'	in'crease	" increase'
con'cert	" concert'	in'lay	" inlay'
con'crete	" concrete'	in'sult	" insult'
con'duct	" conduct'	ob'ject	" object'
con'fine	" confine'	per'fume	" perfume'
con'flict	" conflict'	per'mit	" permit'
con'serve	" conserve'	pre'fix	" prefix'
con'sort	" consort'	prem'ise	" premise'
con'test	" contest'	pres'age	" presage'
con'text	" context'	pres'ent	" present'
con'tract	" contract'	proc'ceeds	he proceeds'
con'trast	" contrast'	prod'uce	to produce'
con'vent	" convent'	proj'ect	" project'
con'verse	" converse'	prot'est	" protest'
con'vert	" convert'	reb'el	" rebel'
con'vict	" convict'	rec'ord	" record'
con'voy	" convoy'	ref'use	" refuse'
des'cant	" descant'	re'tail	" retail'
des'ert	" desert'	sub'ject	" subject'
de'tail	" detail'	sur'vey	" survey'
di'gest	" digest'	tor'ment	" torment'
dis'cord	" discord'	trans'fer	" transfer'
dis'count	" discount'	trans'port	" transport'

In words of *three or more* syllables, when the accent falls on the *third*, there is also an accent, but of secondary force, on the *first* syllable. If the primary accent is on the fourth syllable, the secondary accent may be either on the first or second ; if there are four syllables before the primary accent, there will be either a secondary accent on the second syllable, or two secondaries—namely, on the first and third ; and if there are five syllables before the primarily accented one, there must be two secondary accents, but they may be arranged in three different ways ; either on the first and third, first and fourth, or on the second and fourth syllables.

The following are Examples of each of these classes of *Secondarily Accented Words*.

Primary accent on the *third* syllable, and secondary on the *first*.

Trisyllables.

acquiesce	entertain	overcome
appertain	immature	pamphleteer
apprehend	incommode	reannex
cannonade	incorrect	recollect
disincline	indiscreet	serenade
disobey	insecure	superfine
dispossess	intercede	understand
disregard	overgrown	violin

Quadrisyllables.

abdication	fundamental	oriental
allegoric	imperfection	panegyric
benefactor	inclination	philosophic
celebration	inconsistent	redeliver
coexistence	independent	sacerdotal
detrimental	intermittent	sibilation
disappointed	manufacture	theologic
discontented	misadventure	unacquainted
efficacious	notwithstanding	whomsoever

Polysyllables.

academical	controvertible	liberality
acrimonious	diametrical	multitudinous
anatomical	elementary	nonconformity
bacchanalian	emblematical	opportunity
categorical	homogeneous	perpendicular
ceremonial	ignominious	recapitulate
consentaneous	juvenility	simultaneous

Pollysyllables—continued.

testimonial	contumeliousness	inconsiderableness
unattainable	diametrically	mathematically
volubility	disagreeableness	philosophically
alphabetically	disingenuousness	reconcileableness
analytically	elementarily	satisfactoriness
astronomically	geometrically	superciliousness
atheistically	hypothetically	supernumerary
contradictorily	incommunicable	theologically

Primary accent on the *fourth* syllable and secondary on the

First.

misunderstand	epigrammatic	antimonarchical
circumvallation	lubrification	extraparochial
clarification	hieroglyphic	generalissimo
contradistinguish	mathematician	genealogical
animadvert	ramification	hypochondriacal
legerdemain	recommendation	Mediterranean
multiplicand	signification	plenipotentiary
nevertheless	specification	superabundantly
superabound	versification	indivuidity
superintend	violoncello	interposition
ultra-marine	abecedarian	intoreception

Second.

abomination	experimental	perambulation
articulation	gesticulation	reduplication
concatenation	intimidation	reiteration
enthusiastic	reverberation	solicitation
subordination	experimentally	indelibility
confederation	extemporaneous	indoctrination
vociferation	extensibility	inefficacious
corruptibility	impossibility	intelligential
defectibility	materiality	interpolation
disadvantageously	reflexibility	interpretation
dissimilarity	refrangibility	invalitudinary
ecclesiastical	imperspicuity	irreprehensibleness
encyclopedia	incorporeity	uncompromising

Primary accent on the fifth syllable, and secondary on the
Second.

disqualification	impenetrability	insuperability
diversification	illachrymability	interminability
exemplification	incorrigibility	inviolability
personification	indissolubility	irreparability
demoralization	ineligibility	irrefragability

First and Third.

alcoholization	incombustibility	insusceptibility
antipestilential	incompatibility	intellectuality
latitudinarian	indivisibility	interfoliaceous
circumnavigation	incompressibility	intransmissibility
circumstantiality	incorruptibility	ipecacuanha
contraregularity	indestructibility	isoperimetrical
discontinuation	indetermination	immateriality

Primary accent on the sixth syllable, and secondary on the
First and third.

incommunicability	incoagulability	incommensurability
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First and fourth.

incomprehensibility	incontrovertibility	irreconciliation
incircumscriptibility	intercolumniation	intercommunication

When three or more syllables follow the accent, there sometimes is, but more frequently is not, a secondary accent on one of them. When there is, it generally falls on the second syllable, but sometimes on the third after the primary accent. The following are a few instances :—

Secondary accent on the second syllable after the primary.

ab''dicative	gentlewoman	opinionativeness
accessoriness	homicidal	penetrative
calculatory	indicatory	regeneratory
disinterestedness	nominator	perfunctory

Secondary accent on the third syllable after the primary.

al'dermaulike' in'fundib''uliform'

Subjoined are a few instances of the accent followed by three or more unaccented syllables :—

arbitrarily	laterally	secondarily
creditableness	marvellousness	secondariness
dangerousness	mannerliness	secretariship
excellency	nominative	serviceableness
damageableness	literarily	singularly
figuratively	necessitousness	scripturalness
hideousness	onerary	temperament
gentlemanly	primarily	temporarily
gentlemanliness	rhetorically	unnecessarily

The following Table shows the varieties of regular accentuation in words of different syllabic length :—the *stars* denote the *primary* accents, the *larger dots* the *secondary* accents, and the *smaller dots* *unaccented* syllables.

TABLE OF ACCENTS.

* .	.....	as in	wayward.
. *	.....	"	away.
* . .	.....	"	temperate.
. * .	.....	"	remember.
. . *	.....	"	recommend.
* . . .	.....	"	temporary.
. * . .	.....	"	contemporal.
. . * .	.....	"	contemplation.
. . . *	.....	"	misunderstand.
. . . *	.....	"	superintend.
* . . . .	.....	"	necessariness.
. * . . .	.....	"	inveterately.
. . * . .	.....	"	anatomical.
. . . * .	.....	"	subordination.
. . . * .	.....	"	epigrammatic.
. . * . . .	.....	"	unnecessarily.
. . * . . .	.....	"	disingenuously.
. . . * . .	.....	"	superabundantly.
. . . * . .	.....	"	extemporaneous.
. . . . * .	.....	"	personification.
. . . . * .	.....	"	antipestilential.
. . * . . . .	.....	"	inconsiderableness.
. . . * . . .	.....	"	invalidudinary.
. . . . * . .	.....	"	impracticability.
. . . . * . .	.....	"	indestructibility.
. . . . . *	.....	"	intercolumniation.
. *	...	"	incommunicability.
. *	...	"	incomprehensibility.

The secondary accent is, in all the preceding instances, separated from the primary, by the intervention of one or two unaccented syllables ; but there may be a secondarily accented force on a syllable which is not separated from the primary. The discriminating ear will at once detect the presence of a secondary accent on the negative prefixes in the following lines, if expressively read :

“ He sinks into thy depths with bubbling groan,
Without a grave, *un'knelled*", *un'cof'fined*, and *un'known*".
“ The wretch, concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Un'wept, *un'hon'oured*, and *un'sung*" !

In these cases, the primary accent immediately follows the secondary ; and such accentuation is not confined to words with *negative* prefixes, but any prefix may receive emphatical importance in the same way,—as *co'-e'qual*, *con'join*", *de'hort*", *e'duce*", *il'le'gal*, *im'mense*" ! *pan'soph'ical*, *pre'mer'it*, *re'-ech'o*, &c. We have the same accentuation in the common unlexiconed words, *so'-so*", *tee'-to'tal*, &c. ; and the word *amen*, which is universally acknowledged as a doubly accented word, has not two equal accents, but a secondary and primary, thus, *a'men*". The word *farewell*, also, has two accents in its ordinary utterance,—the primary accent sometimes on the first and sometimes on the second syllable.

When words differing only, or chiefly, in one of their syllables, are antithetic, the emphasis of opposition is expressed by transposition of the accent to the syllable of difference. Thus instead of *forgiv'ing*, *forbear'ing*, *injust'ice*, *undone'*, &c., we say

<i>for'giving</i>	when opposed to	<i>giving</i>
<i>for'bearing</i>	"	<i>bearing</i>
<i>in'justice</i>	"	<i>justice</i>
<i>un'done</i>	"	<i>done, &c.</i>

When the opposition is between two prefixes otherwise unaccented, they take the primary force, and the ordinarily accented syllable retains a secondary accent,—as in

<i>in'crease'</i>	when opposed to	<i>de'crease'</i>
<i>pro'ceed'</i>	"	<i>pre''cede'</i>
<i>e''volve'</i>	"	<i>re''volve'</i>

pro''la'tion	when opposed to	pre''la'tion
im''pul'sion	"	ex''pul'sion
ex''te'rior	"	in''te'rior, &c.

And so in antithetic *terminations* we might give them the primary accent, and mark the ordinarily accented syllable by secondary force,—thus :

prin'ciple''	when opposed to	prin'cipal''
sym'bol''	"	c'ymbal''

When the syllable of difference happens to be under the secondary accent, we mark antithesis by giving it the primary, and transferring the secondary accent to the regular place of the primary. Thus, we say

prop'osi'tion	when opposed to	prep'osi'tion
al'locu'tion	"	el'locu'tion
prob'abi'lity	"	plau''sibi'lity.

In practising the foregoing tables of variously accented words, the student would find it useful to *beat time* to his utterance, by making a downward stroke of the hand on each accent. This will lead him to distinguish the more clearly, accented from unaccented syllables by his voice ; and it will serve, far better than any explanation we could give, to manifest the accentual differences to those whose ears do not readily apprehend them. In this way the possibility—if it be disputed—of the secondary accent occurring next to the primary, will be proved, and its presence detected ; for if any two consecutive syllables be uttered with a downward action of the same hand accompanying each, they must both be accented ; for it is manifest that there must be between them the time of an unaccented syllable, correspondent to the raising of the hand between its two descents.

In order to distinguish secondary from primary accents, let the hand or finger make a full stroke downwards *upon* the table, for the former ; and a half stroke downwards *towards* the table for the latter. This will lead the voice, too, sympathetically, into a correspondently relative *inflexion* of the accents.

RHYTHM.

The adjustment of the force of syllables,—of the accents,—*in sentences*, constitutes RHYTHM ; a subject which has been involved in much obscurity by the way in which writers have treated of it, but which is sufficiently simple to be transferred to practice, long before the complex theories of rhythmical writers could be fairly

studied. To express the pulsation and remission, time and rest, which constitute the elements of rhythm, sets of symbols have been invented, which are as unnecessary to the full understanding of the subject, as they are clumsy and deforming to the didactic page.

Rhythm, good or bad, is an element of all speech. In every sentence, however uttered, or by whomsoever, there is a rhythm ; it may be stiff—like the action of a person on stilts ; regular and firm—like the march of a soldier ; irregular and weak—like the sidling progression of a simpleton ; undecided—like much ordinary walking ; limping—like the motion of a cripple ; hurried or slow ; leaping or creeping ; staggering or steady ; jolting or smooth ; graceful or vulgar : in short, it may have every characteristic of action. As various as are the modes of walking, between the courtier's gait and the hobble of a clown, or the styles of gesticulation between the expressive elegance of an accomplished actor, and the thumping and jumping of a ranting preacher, so numerous and so characteristic are the kinds of rhythm heard in the different departments of oratory, and in colloquial speech.

The object of our rhythmical directions and exercises is to enable the student to adapt the *thesis* and *arsis* of the voice,—the light and shade of speech, to the full expression of the sense of what he utters. The regulation of rhythm so as perfectly to bring out the sense and expressiveness of a passage is often a very nice point, requiring much judgment and taste ; it affords, therefore, ample scope for the display of these admirable qualities in a public reader or speaker ; and no more useful exercise can occupy the attention of the elocutionary student.

The various readings of disputed passages in the poets, especially in Shakspeare, which occupy critics, and afford such abundant exercise and opportunity for mental and vocal discrimination, are just so many varieties of rhythm. The pulsation of accent on this syllable, and the remission on that, are the topics of the most enlightened and learned disquisition and criticism.

Every single word is not the sign of a distinct idea. Grammatical words are rather, merely, syllables of what has been called the "*oratorical word*," which fully expresses the idea or completes some part of it. Words, therefore, in good utterance, fall into expressive groups, which are separated from each other, not always by a pause, but by some change of modulation, break of inflexion, or other appreciable variety of style, which clearly

marks to the ear and mind, the boundaries of each group or Oratorical Word.

We shall not, at once, present the student with a perfect mode of grouping, but lead him over some preliminary stages, to show the mutual relations and dependencies of words; and to give him opportunity of practice in the principle of grouping and pausing, before arriving at the mode in which his highest oratorical efforts may safely be made.

I. Single words, we have said, do not separately express ideas, or complete portions of an idea. Articles, for instance, serve merely to point out the definiteness or indefiniteness of an object. Between them and their substantives we find the first degree of relation subsisting. Let the student then consider the article and the word to which it refers as one word, and enounce then accordingly. The accent, or rhythmical force, may sometimes be on the article, "I did not say - a' man' - but - the' man';" "we should not write - an' u'nit, - union, or universe, but - a' u'nit, - union, or universe:"—except, however, in such contrasts, the article will be unaccented. The article may be united with the qualifying word should one intervene between it and the substantive,—as "a good - man, - a very - good - man;" but should a parenthesis intervene, the article must be separated from it, as in the sentence, "*It is an - I had almost said - asinine affair.*" In reading the passages illustrating the different stages of grouping, or in practising any of the stages, the student should accompany each accent with an action of the hand or finger. In the following sentences the downward action will take place on every word except in the article-group. A secondary accent may be given to the article when it is the second syllable before the primary accent of the group, as "a' respect'able - man," "the' delud'ed - people," "an' incre'dible - affair."

EXAMPLES OF THE FIRST STAGE.

A contemplation - of - God's - works, - a voluntary - act - of - justice - to - our - own - detriment, a generous - concern - for - the good - of - mankind, - tears - shed - in - silence - for - the misery - of - others, - a private - desire - of - resentment - broken - and - subdued, - an unfeigned - exercise - of - humility, or - any - other - virtue; - are - such - actions - as - denominate - men - great - and reputable.

He - that - would - pass - the latter - part - of - life - with - honour - and - decency, - must, - when - he - is - young, - consider - that - he - shall - one - day - be - old; - and - remember - when - he - is - old - that - he - has - once - been - young; - in - youth - he - must - lay - up - knowledge - for - his - support - when - his - powers - of - acting - shall - forsake - him, - and - in - age - forbear - to - animadvert - with - rigour - on - faults - which - experience - only - can - correct.

A cheerful - temper, - joined - with - innocence, - will - make - beauty - attractive, - knowledge - delightful, - and - wit - good-natured ; - it - will - lighten - sickness, - poverty, - and - affliction ;—convert - ignorance - into - an amiable - simplicity, - and - render - deformity - itself - agreeable.

Mankind - must - speak - from - the beginning, - therefore - ought - from - the beginning - to - be - taught - to - speak - rightly ; - else - they - may - acquire - a habit - of - speaking - wrong.—And - who - ever - knows - the difficulty - of - breaking - through - bad - habits, - will - avoid - that - labour - by - prevention.

Night, - sable - goddess ! - from - her - ebon - throne,
In - rayless - majesty - now - stretches - forth
Her - leaden - sceptre - o'er - a slumbering - world.
Silence - how - dead ! - and - darkness - how - profound !
Nor - eye - nor - listening - ear - an object - finds.
Creation - sleeps. 'Tis - as - the general - pulse
Of - life - stood - still, - and - nature - made - a pause,—
An awful - pause, - prophetic - of - her - end.

II. The next degree of relation subsists between prepositions and the nouns to which they refer ; a break of any kind is seldom admissible betwixt them. The groups may now therefore include with articles, all prepositions, when they stand next to the words to which they relate. Should a parenthesis intervene, the preposition must be separated from it, as “ *It will come to - I know not what - an end at all events.*” In such constructions as the following, the preposition must stand apart from the words immediately after it, to show the ellipsis,—
around him, above him, &c,

“ *Thus while—around— the wave subjected soil
Impels the native to repeated toil,*”

“ *There, while—above—the giddy tempest flies,
And all around—distressful yells arise.*”—

Prepositions used as part of a verb, whether as the sign of the infinitive, *to walk, to read, &c.*, or as adverbial complements *to give in, to put down, &c.*, may in this stage be included in the rhythmical groups.

Prepositions—properly so called—are generally unaccented, or merely of secondary force. In case of antithesis, however, the preposition takes the primary accent, as “ *I did not say - upon' the ta'ble, - but - un'der the ta'ble.*” “ *Be instant - in' sea'son, and - out' of sea'son.*” The sign of the infinitive *to* is always unaccented or secondary.

Prepositions used as part of a verb are generally the emphatic syllables in the compound, as “ *Hold' off' - your hands.*” “ *Rouse' up' - for shame.*” “ *Shake' off' - this downy sleep, death's counterfeit, and look on death itself.*” “ *Say' on' , - I'll hear thee.*”

A secondary accent will fall on the preposition when it is the second or third

syllable before the primary : as “*to' remem''ber,*” “*to' lament''*,” “*within' a month''*,” “*out' at the por''tal.*” The preposition will be secondarily accented, also, when it is the second or third syllable before a secondary accent, as “*by' the rec'ommenda''tion,*” “*through' a mis'apprehen''sion.*”

EXAMPLES OF THE SECOND STAGE.

Year - steals - upon us - after year. Life - is - never - still - for a moment ; but - continually, - though - insensibly, - sliding - into a new - form. Infancy - rises up - fast - to childhood ; - childhood - to youth ; youth - passes - quickly - into manhood ; and - the grey - hair, - and - the fading - look, - are - not - long - in admonishing - us - that - old - age - is - at hand.

The desire - of distinction - in the world - is - a commendable - quality - when - it - excites - men - to the performance - of illustrious - actions : but - this - ambition - is - so - seldom - directed - to its - proper - end, - and - is - so - little - scrupulous - in the choice - of the means - which - it - employs - for the accomplishment - of its - purpose, - that - it - frequently - ruins - the morals - of those - who - are - actuated - by it : and - thus - for the pleasure - of being - lifted up - for a moment - above the common - level - of mankind, - many - a man - has - forfeited - his - character - with the wise - and - good, - and - inflicted - wounds - on his - conscience, - which - the balm - of flattering - dependants - can - never - heal.

Without eloquence, - knowledge - proceeds - faintly - and - slowly, - like - unassisted - strength - in manual - works - with much - clumsy - labour : oratory - we - may - compare - to the mechanical - arts - which, - by engines - and - well-adapted - instruments, - produce - the same - effects - with ease, - and - finish - with elegance.

The universe - is - represented - in every-one - of its - particles. Every - thing - in nature - contains - all - the powers - of nature. The world - globes - itself - in a drop - of dew. The microscope - cannot - find - the animalcule, - which - is - less - perfect - for being - little. Eyes, - ears, - taste, smell, - motion, - resistance, - appetite, - and - organs - of reproduction, - which - take - hold - on eternity, - all - find - room - to consist - in the small - creature.

Whence - learned - she - this ? - O - she - was - innocent !

And - to be - innocent - is - Nature's - wisdom !

The fledge-dove - knows - the prowlers - of the air, -

Feared - soon - as - seen, - and - flutters - back - to shelter.

And - the young - steed - recoils - upon his - haunches,

The never-yet-seen - adder's - hiss - first - heard.

O surer - than - suspicion's - hundred - eyes -

Is - that - fine - sense - which - to the pure - in heart -
 By mere - oppugnancy - of their - own - goodness -
 Reveals - the approach - of evil.

III. Connected in the next degree are Personal Pronouns and Verbs. The groups may now therefore include all personal pronouns, whether governing the verb; as—*I love, thou lovest, he loves*, or governed by it, as *love me, I love her, They love us*.

In such phrases as *there is, was there, I did so, &c.*, the words *there* and *so*, have no adverbial force, and may be considered as a kind of impersonal pronoun: they should therefore be added to the verb in this stage.

The sense must, of course, regulate the accent. When the pronoun is the antecedent to a relative, it will be accented; as,

“He” jests’ - at scars’ - who’ - nev’er - felt’ - a wound’.”

Also, when pronominal antithesis is expressed or implied, the pronoun will take the primary accent, as—“did he’ - tell’ you’”, or - did you’ - tell’ him’?” but otherwise the pronoun will generally be unaccented or secondary.

When the pronoun is the second syllable before the verbal accent, it receives a secondary accent, as—“I’ acknowl’edge it.” When the verb itself has a secondary accent on the first syllable, it will yield that accent to the pronoun when emphatic, unless the latter is not sufficiently emphatic to take a pause after it, and form a beat by itself; as—“*We’ entertain’ - hopes of a recovery, though the patient does not;*” or—“*We’ - en’tertain’ - hopes,*” &c. (the time of an unaccented syllable between the pronoun and verb.)

EXAMPLES OF THE THIRD STAGE.

God’s - moral-laws, - the radiations - of his - being, were - designed
 - to converge - in the human - heart, - and - form - there - another
 - sun, - whose - light - is - peace; peace - irradiating - every - ac-
 - tion - of the life - and - every - emotion - of the soul. Love - in
 the heart - of God - is - the sum - of his - infinite - attributes,—the
 source - of all - his - laws. Love - in the heart - of man - is - the
 fulfilling,—the confluence - of those - laws. Thus, - “God - is - a
 Sun,” and - the human - heart - a satellite, - revolving - around
 the great - heart - of God, - and - receiving - its - rays, - and - re-
 flecting - its - light. The royal - law - of love - is - a pencil - of
 God’s - attributes, - perfusing - the human - soul - with the grand
 - generic - element - of his - being, - his - love, - and - with the light
 of that - love, - which - is - peace. Nay, - more; - the connexion
 - between the sun - and - its - satellite - comes - far - short - of
 illustrating - the unity - subsisting - between God - and - him - who
 - keeps - his - royal-law. Says - the apostle, “He - that - dwelleth -
 in love, - dwelleth - in God, - and - God - in him;” - love - merges
 - his - heart - in the heart - of God, - a tributary - to that - ocean

- of bliss, - and - light, - and - peace, - with which - the effluence
 - of God's - being - would - fill - the universe, - were - his - royal -
 law - obeyed - in all - worlds - as - it is - in heaven.

If - there were - no - other - benefits - resulting - from the art -
 of reading - well, - than - the necessity - it lays us under - of pre-
 cisely - ascertaining - the meaning - of what - we read, - and - the
 habit - of doing - this - with facility, - both - when - reading -
 silently - and - aloud, - they would - constitute - a sufficient - com-
 pensation - for all - the labours - we can - bestow - on the subject.

There is - not - an evil - incident - to human - nature, - for which
 - the gospel - doth - not - provide - a remedy. Are you - ignorant
 - of many - things - which - it - highly - concerns you - to know ?
 — The gospel - offers you - instruction. Have you - deviated -
 from the path - of duty ?—The gospel - offers you - forgiveness.
 —Do - temptations - surround you?—The gospel - offers you - the
 aid - of Heaven. Are you - exposed - to misery ?—It consoles
 you. Are you - subject - to death ?—It offers you - immortality.

There is - a true - sublime - in delivery, - as - in the other -
 imitative - arts ; in the manner - as-well-as - in the matter - of
 what - an orator - delivers. As - in poetry, - painting, - sculpture,
 - music, - and - the other - elegancies, - the true - sublime - con-
 sists - in a set - of masterly, - large, - and - noble - strokes - of
 art, - superior - to florid - littleness ; - so - it is - in delivery. The
 accents - are - to be - clear - and - articulate ; every - syllable -
 standing off - from that - which - is - next - to it, - so - that - they
 might - be - numbered - as - they proceed. The inflexions - of
 the voice - are - to be - so - distinctly - suited - to the matter, -
 that - the humour - or - passions - might - be - known - by the
 sound - of the voice - only, - where - there could - not - be - one -
 word - heard. And - the variations - are - to be - like - the full -
 swelling - folds - of the drapery - in a fine - picture - or - statue,
 - bold, - and - free, - and - forcible.

O, - we are - querulous - creatures ! Little - less -
 Than - nothing - can - suffice - to make us - happy ;
 And - little - less - than - nothing - is - enough -
 To make us - wretched.

At thirty - man - suspects himself - a fool ;
 Knows it - at forty, - and - reforms - his - plan ;
 At fifty, - chides - his - infamous - delay, —
 Pushes - his - prudent - purpose - to resolve ;
 In all - the magnanimity - of thought,
 Resolves, - and - re-resolves, - then - dies - the same.

IV. Adjective Pronouns may now be united to their nouns, or to the qualifying word intervening ; and Relative Pronouns to the verbs which they govern, or by which they are governed, to form the next stage of compacted utterance. The compound pronominal adjectives, *my own*, *his own*, &c. may be considered as one, and united with their nouns ; as—“ *Come' you—of' your own' accord'*, —*was' it—your own' incli'ning?*”

The primary accent will be on the pronoun, only when it is antithetic to some other, expressed or understood ; as—“ *His' words' - come' -from' his mouth,' -ours' -from' our breast'* ;” or when it is the antecedent to a relative ; as—“ *Ev'ery man'—who un'derstands'—the sub'ject—will—say' so.*” A secondary accent will fall on the pronoun when it is the second syllable before the primary, as—“ *His' indus'trious - hab'its;*” but if a preposition precede the pronoun, the secondary accent may pass the pronoun, and give prominence to the preposition, according to the sense. In the following sentence, most readers would put the secondary accent on the preposition in the first instance, and on the pronoun in the second. “ *By' his indus'trious—hab'its—he rose'—to his' distin'guished—station.*”

EXAMPLES OF THE FOURTH STAGE.

There is - no - music - in the life
That sounds - with idiot-laughter - solely ;
There's - not - a string - attuned - to mirth—
But - has - its chord - in melancholy.

The principal - rule - for guiding - our choice - of words - with a view - to Energy, - is - to prefer - ever - those words - which are - the least - abstract, - and - general. Individuals - alone - having - a real - existence, - the terms - denoting them - called - by Logicians “ singular - terms,” - will, - of course, - make - the most - vivid - impression - on the mind, - and - exercise - most - the power - of conception ; and - the less - remote - any term - is - from these, *i.e.* the more - specific - or - individual, - the more - energy - it will - possess - in comparison - of such - as - are - more - general. The impression - produced - on the mind - by a “ singular - term” - may - be - compared - to the distinct - view - taken in - by the eye - of any object—suppose - some particular - man - near - at hand - in a clear - light, - which enables us - to distinguish - the features - of the individual ; in a fainter - light, - or - rather - farther off, - we merely - perceive - that - the object - is - a man ; this - corresponds - with the idea - conveyed - by the name - of the species ; yet - further off, - or - in a still - feebler - light, - we can - distinguish - merely - some living - object ; and - at length, - merely - some object ; these views - corresponding - respectively - with the terms, - the genera - more - or - less - remote. And - as - each - of these views - conveys, - as - far - as - it goes,

- an equally - correct - impression - to the mind, - though - each - successively - is - less - vivid ; - so - in language - a generic - term - may - be - as - clearly - understood - as - a specific - or - a singular - term, - but - will - convey - a much - less - forcible - impression - to the hearer's - mind.

The boast - of heraldry, the pomp - of power,

And - all - that beauty, - all - that pomp - e'er - gave,

Await, - alike, - the inevitable - hour ;

The paths - of glory - lead - but - to the grave.

He - that has - long - cultivated - the tree, and - pleased him-
self - with computing - how - much - every sun - and - shower - has
- added - to its growth, - scarcely - stays - till - the fruit - has -
reached - its maturity, - but - defeats - his own cares - by eager-
ness - to reward them.

Know, - Nature's - children - all - divide - her care ;

The fur - that warms - a monarch - warmed - a bear.

While - man - exclaims, - " See, - all things - for my use, " -

" See, - man - for mine ! " - exclaims - a pampered - goose :

And - just - as - short - of reason, - he must - fall,

Who thinks - all - made - for one, - not - one - for all.

You wrong me - every way ; you wrong me, - Brutus ; -

I said - an elder - soldier, - not - a better.

Did I - say - better ?

The force - of attitude - and - looks - alone - appears - in a
wondrously - striking - manner - in the works - of the painter -
and - statuary, - who have - the delicate - art - of making - the
flat - canvas - and - rocky - marble - utter - every passion - of
the human - mind, - and - touch - the soul - of the spectator, -
as - if - the picture - or - statue - spoke - the pathetic - language -
of Shakspeare. It is - no - wonder, - then, - that - masterly - action,
- joined - with powerful - elocution, - should - be - irresistible.

Real - action - is - in silent - moments. The epochs - of our
life - are - not - in the visible - facts - of our choice - of a calling,
- our marriage, - our acquisition - of an office, - and - the like ;
but - in a silent - thought - by the wayside - as - we walk ; in a
thought - which revises - our entire - manner - of life, - and - says, -
" Thus - hast thou - done, - but - it were - better - thus. " And -
all - our after-years, - like - menials, - do - serve - and - wait - on
this, - and, - according - to their ability, - do - execute - its will.

V. The Negatives *no* and *not*, and *Adverbs* qualifying adjectives or adverbs, seem now least to bear separation from their respective correlated words, and they may therefore be added to the rhythmical groups.

The negative, and adverb of this class, are generally unaccented, or only under the secondary accent. The negative takes the primary accent in such a sentence; as—" *To be'—or'—not' to be'*," because of the emphatic opposition; and the adverb will take the accent when the *degree* of limitation rather than the fact of limitation is to be made prominent; as in the latter part of this sentence,—"*It is'—high'ly prob'able—very' prob'able—noth'ing—more' so'.*"

EXAMPLES OF THE FIFTH STAGE.

There is - nothing - in the universe - that stands - alone, —
nothing - solitary. No atom - of matter, - no drop - of water, - no
vesicle - of air, - or - ray - of light - exists - in a state - of isolation.
Everything - belongs - to some system - of society, of which - it
is - a component - and - necessary - part. Just so - it is - in the
moral - world.—No man - stands - alone, - nor - high - angel, -
nor - child. All the beings - "lessening down - from Infinite -
perfection - to the brink - of dreary - nothing," belong - to a
system - of mutual - dependencies. All - and - each - constitute
- and - enjoy - a part - of the world's - sum - of happiness. No
one - liveth - to himself. The most obscure - individual - exerts
- an influence - which must - be - felt - in the great - brotherhood
- of mankind. As - the little - silvery - circular - ripple, - set - in
motion - by the falling - pebble, - expands - from its inch - of
radius - to the whole - compass - of the pool, - so - there is not - a
child, - not - an infant - Moses - placed, - however softly, - in his
bulrush - ark - upon the sea - of time, - whose existence - does not
- stir - a ripple - gyrating - outward - and - on, - until - it shall -
have - moved across - and - spanned - the whole - ocean - of God's
- eternity, - stirring - even - the river - of life, - and - the fountains
- at which - his tall - angels - drink. "To be, - or - not to be?"
- is that - the question? No.—We are; - and - whether - we live
- or - die - we are - the Lord's; we belong - to his eternity, - and -
henceforth - his moral - universe - will - be - filled - with our existence.

Because - the soul - is - progressive - it never - quite - repeats
itself, - but - in every act - attempts - the production - of a new
- and - fairer - whole. Thus, - in our Fine - Arts, - not imita-
tion, - but - creation - is - the aim. In landscape, - the painter
- should - give - the suggestion - of a fairer - creation - than - we
know. The details, - the prose - of Nature, - he should - omit,
- and - give us - only - the spirit - and - splendour. Valuing -

more - the expression - of Nature - than - Nature - herself, - he
will - exalt - in his copy - the features - that please him. He
will - give - the gloom - of gloom, - and - the sunshine - of sunshine.

With what stiff - and - pedantic - solemnity - do - some public-
speakers - utter - thoughts - so trifling - as - to be - hardly worth
- uttering - at all! and - what unnatural - and - unsuitable -
tones - and - gesticulations - do - others - apply - in delivering -
what, - by their manner - of delivery, - one - would be - apt - to
question, - not only - whether - it is - their own composition, - but
- whether - they - really - understand it.

Methought - I saw -

Life - swiftly - treading - over endless - space,
And - at her foot-print - but - a bygone - pace,-
The ocean-past - which, - with increasing - wave,
Swallowed - her steps - like - a pursuing - grave.

Look - how - the golden - ocean - shines - above
Its pebbly - stones, - and - magnifies - their girth';
So - does - the bright - and - blessed - light - of love,
Its own things - glorify, - and - raise - their worth.

VI. Auxiliary Verbs may form the next addition, and be read with their principal verbs as one oratorical word. Should an adverb, or any clause, intervene between the auxiliary and principal verb, such word or clause must stand by itself, and the auxiliary be separated; as—" *I shall—cer'tainly—avail' myself—of' your kind'ness.*" "*You may—I assure' you—calculate—on this'.*"

The primary accent will always fall on the principal verb, unless when the circumstances of time, mode, &c. are peculiarly emphatic; as—" *Go' I mu'st.*" "*I did' believe' him-once'.*" "*I do' suspect' him-not' withstand'ing.*" "*It can'not be done'.*"

EXAMPLES OF THE SIXTH STAGE.

Society - never - advances. It recedes - as fast - on one side -
as - it gains - on the other. It undergoes - continual - changes;
but - this change - is not - amelioration. For everything - that
is given - something - is taken. Society - acquires - new -
arts - and - loses - old - instincts. The civilized - man - has built
- a coach, - but - has lost - the use - of his feet. He is supported
- on crutches, but - loses - so much - support - of muscle. He
has got - a fine - Geneva - watch, - but - he has lost - the skill -
to tell - the hour - by the sun. A Greenwich - nautical-almanac -
he has, - and - so - being - sure - of the information - when - he
wants it, - the man - in the street - does not know - a star - in

the sky. The solstice - he knows - as little : and - the whole
 bright - calendar - of the year - is - without a dial - in his mind.
 His note-books - impair - his memory ; his libraries - overload -
 his wit.

Next - to the blessing - of redemption - and - the graces - con-
 sequent - upon it, - there is - no gift - bestowed - by God - equal -
 in value - to a good - education ; other advantages - are enjoyed
 - by the body, - this - belongs - entirely - to the spirit ; whatever
 is - great, - or - good, - or - glorious - in the works - of men, - is
 - the fruit - of educated - minds. Religion - herself - loses -
 half - her beauty - and - influence - when - not attended - or -
 assisted - by education ; and - her power - and - majesty - are -
 never - so exalted - as - when - cultivated - genius - and - refined
 - taste - become - her heralds - or - her handmaids.

On parent-knees - a naked - new-born - child,
 Weeping - thou sat'st, - while - all - around thee - smiled ;
 So - live, - that - sinking - on thy last - long - sleep,
 Thou - then - may'st smile - while - all - around thee - weep.

Ah! - must I dwell - in infinite - despair, -
 As many years - as - atoms - in the air ? -
 When - these - expire, - as many - yet - in store -
 As - grains - of sand - that crowd - the ebbing - shore ? -
 When - these - are gone, - as many - to ensue -
 As - blades - of grass - on hills - or - dales - that grew ?
 When - these - pass o'er, - as many - left behind -
 As - leaves - of forests - shaken - by the wind ?
 When - these - run out, - as many - on the march -
 As - brilliant - lamps - that gild - yon azure - arch ?
 When - these - are past, - as many - many - more,
 As - moments - in the millions - past - before ?
 When - all - these dreadful - years - are spent - in pain,
 And - multiplied - by myriads - again,
 Till - numbers - drown - the thought : could I suppose -
 That - those - my wretched - years - were - at a close,
 This - would afford - some ease ; but - ah, - I shiver
 To think - upon the dreadful - words - "for ever!"
 The burning - gulf - where - I - blaspheming - lie, -
 Is - time - no more, - but - vast - Eternity !

Nor - can - any reader - imagine - an art - could have been - in all free - governments - so laboriously - cultivated - by statesmen, - had they not found it - useful - in the state. Do we not - in our own times - see - the effects - produced - by it - in the British - Parliament? But - if - any one - should allege - that - there is - nothing - in the power - of preachers - by means - of oratory, - does it not follow - that - then - the whole function - of preaching - may - as well - be laid aside? For - if - good - speaking - will have - no effect - upon mankind, - surely - bad - speaking - will have none.

VII. A most important addition to the groups may now be made in the Adjective, which may be included with its noun, or phrase equivalent, in the same oratorical word. Two adjectives cannot, of course, be so connected, for there is between them a necessary ellipsis of the noun.

Nouns in the Possessive case may also be added to the groups in this stage; as—“*The Pil'grim's Pro'gress.*” “*Which'-in heav'en-will show'-the best',-a rich' man's hon''our,-or—a poor' man's hon''esty?*” The student must now be most careful to regulate the accents in accordance with the sense. The noun in the possessive will have the primary accent only in case of antithesis; as—“*This is a wo''man's cloak',-not' a man's''.*” The adjective will have the primary and the noun the secondary accent, when the subject of the sentence is rather the quality of the noun than the noun itself; or when the noun has been previously expressed or implied in the sentence; but otherwise the primary accent will be generally demanded by the noun.

It is a common but erroneous rule, that the chief accent should be always on the qualifying or limiting word. The primary accent cannot be *always* on either the one or the other, but it is more frequently on the qualified than on the qualifying word. In the best class of compositions, a large proportion of the adjectives and nouns will be found to be of *equal value*; and of those that are not so, the nouns have most frequently the preponderance of emphasis. Thus in Pope's short poem of the “Messiah,” we note 103 adjective clauses; in 39 of which the adjectives and nouns are of equal value (equally emphatic or equally subordinate;) in 46 of which the nouns are of superior value to the adjectives; and in only 18 of which the adjectives require to be primarily accented. In farther illustration, we collect the adjective-clauses from two pieces with which every reader must be familiar,—Lord Byron's stanzas to the Ocean, and the Rev. C. Wolfe's lines on the Burial of Sir John Moore.

“There is a pleasure in the *pathless woods*; There is a rapture on the *lonely shore*; There is society, where none intrudes, By the *deep sea*, and music in its roar.....Roll on, thou *deep, and dark, blue Ocean*,—roll! *Ten thousand fleets* sweep over thee in vain!.....The armaments which thunderstrike the walls of *rock-built cities*.....The *oak leviathans*, whose *huge ribs* make Their *clay creator* the *vain title* take of lord of thee.....Time writes no wrinkles on thine

azure brow.....Thou glorious mirror, where the Almighty's form glasses itself," &c.

"Not a drum was heard, not a *funeral note.....*Not a soldier discharged his *farewell shot.....*By the *struggling moon-beam's misty light.....*No *useless coffin* enclosed his breast.....With his *martial cloak* around him.....*Few and short* were the *prayers* we said.....We thought as we hollowed his *narrow bed*, And smoothed down his *lonely pillow.....*But half of our *heavy task* was done.....And we heard the *distant and random gun.....*Lightly they'll talk of the spirit that's gone, And o'er his *cold ashes* upbraid him," &c.

What reader of any judgement could subordinate the accent on the nouns to that of the adjectives in all these cases? Nay, out of these twenty-four adjective-phrases, who could, with justice to the sense, give to more than six or seven of the adjectives the primary accent?

The student will find the marking of the primary and secondary accents in the groups of this and the following stages, a most valuable exercise, both for the improvement of reading, and the cultivation of the judgement.

To be able to read well at sight is not the work of a day; nor is it a power ever to be gained by the indolent or the unthinking, or by those who neglect the study of Reading as a Science, and an Art. There is a Vocal Logic; a Rhetoric of Inflection; a Poetry of Modulation; a Commentator's explanatoriness of Tone, and these are combined, in effective reading. The musician's consummate skill, and delicacy of execution, in keeping the simple *air* running with a wavy current in the midst of a river of variations, has its counterpart in the reader's vocal adaptation of sound to sense. The painter's artistic excellence in selecting objects to be struck out with varied effects, or covered down for contrast, is emulated by the skilful reader, in the due subordination and prominence of every thought and circumstance, according to its relative importance. A master of ceremonies is not more punctilious in his arrangements, than the voice of a tasteful and judicious reader.

Can drawlers dream of these capabilities in connexion with reading? Can they imagine the possibility of such improvements on the hum-drum, sing-song tune of their voices; the flat, misty, effectless danbs of their vocal pictures; the anarchy and orderless confusion of their grouping and emphasis? Baneful habit has stopped their ears and closed their eyes, so that they are unconscious alike of the high possibilities of reading, and of their own low actualities. No man who felt his failings, and knew what might be done by the reader, would ever open his mouth in public to deteriorate the taste of an audience by such gross incompetency as is but too often manifested by public readers.

To become a good reader requires long practice and deep study. It requires more than Rules could teach, or Art principle; yet it demands nothing which the mind may not discover for itself, when it has become accustomed to fix its attention, and concentrate its powers in reading. The voice will soon learn expressive obedience when it habitually watches for, and can recognise the mental promptings. Yet, perhaps,—and this forms the value of reading-exercises in

educating the mind,—the student will find, that, even in his best efforts, his execution will fall considerably short of his conceptions.

These remarks may seem misplaced here,—our business being with the 7th stage of grouping and accentuation ; but in the worst reading, it is improper grouping and accentuation that make the reading so bad ; and the error lies most frequently in the management of Adjectives and qualifying phrases. So that, with good reason, we take occasion here to caution the student to be very careful, in this and the following stages, to cultivate a habit of close-thinking as he reads, and of careful relative accentuation.

EXAMPLES OF THE SEVENTH STAGE.

Take - the general term, - man. We have - occasion - to apply it - to the denoting - of some particular. Let it be required - to express - this particular - as - unknown, - we say - a "man" ; - known, - we say - the "man" ; - indefinite, - any man ; - definite, - a certain man ; - present - and - near, - this man ; - present - and - distant, - that man ; - like - to some other, - such a man ; - an indefinite multitude, - many men ; - a definite multitude, - a thousand men ; - the ones - of a multitude - taken - throughout, - every man ; - the same ones - taken - with distinction, - each man ; - taken - in order, - first man, - second man, &c. ; - the whole multitude - of particulars - taken - collectively, - all men ; - the negation - of this multitude, - no man.

I hold - our actual knowledge - very cheap. Hear - the rats - in the wall, - see - the lizard - on the fence, - the fungus - under foot, - the lichen - on the log. What - do I know - sympathetically - morally - of either - of these worlds - of life ? As long - as - the Caucasian man, - perhaps longer, - these creatures - have kept - their council - beside him, - and - there is - no record - of any word - or - sign - that has passed - from one - to the other. Nay - what does - history - yet - record - of the metaphysical annals - of man ? What light - does it shed - on those mysteries - which we hide - under the names - Death - and - Immortality ? Yet - every history - should be written - in a wisdom - which divined - the range - of our affinities, - and - looked - at facts - as symbols. I am ashamed - to see - what a shallow village-tale - - our so-called History - is.

The convincing - and - irrefragable proof - that - real - and - important effects - might be produced - by preachers - by a proper application - of oratory - to the purposes - of instructing - and - amending - mankind - is, - that - oratory - has been - in all times - known - actually - to produce - great alterations - in men's ways - of thinking - and - acting. And - there is - no denying - facts.

Sonnet.—Lear.

A poor - old king - with sorrow - for my crown, -
 Throned - upon straw, - and - mantled - with the wind, -
 For pity - my own tears - have made me - blind -
 That - I might - never - see - my children's frown ;
 And - may-be - madness - like a friend - has thrown -
 A folded fillet - over my dark mind,
 So - that - unkindly speech - may sound - for kind, -
 Albeit - I know not. I am - childish - grown -
 And - have not - gold - to purchase - wit - withal. -
 I - that have - once - maintained - most royal state,
 A very bankrupt - now, - that may not call -
 My child, - my child—all beggar'd - save - in tears,
 Wherewith - I - daily - weep - an old man's fate,
 Foolish, - and - blind, - and - overcome - with years !—HOOD.

VIII. Nouns, adjectives, adverbs, or simple equivalent phrases forming the thing or quality predicated by the verb *To Be*, may be united to the verb, to form the next stage of rhythmically compacted utterance ; as—“ *Contentment - is great gain.*”

The verb seldom takes the primary accent, unless what is affirmed is of less importance in the sentence than the act of affirmation. Thus, when opposed to a negation—expressed or implied—or when there is an antithesis of time, the verb will be primarily accented ; but otherwise it will be unaccented, or will take only the secondary accent ; as—“ *Is' it so' ?*” (or *is it otherwise ?* understood. “ *Is'' it so' ?*” (or *is it not so ?* understood.) “ *Is'' it so' ?*” (*I know it was so*, understood.)

EXAMPLES OF THE FIFTH STAGE.

It may - perhaps - be objected, - that - sacred truth - needs - no ornaments - to set it off, - no art - to enforce it ; that - the Apostles - were artless - and - illiterate men ; and - yet - they gained - the great end - of their mission, - the conviction - of multitudes, - and - establishment - of their religion ; that - therefore - there is no necessity - for this attention - to delivery, - in order - to qualify - the preacher - for his sacred office, - or - render - his labours - successful. To this - the answer - is ready, - viz. - The apostles - were not all - artless - and - illiterate. Paul, - the greatest - and - most general propagator - of Christianity, - is an eminent exception. He could be no mean orator - who confounded - the Jews - at Damascus ; - made - a prince, - before whom - he stood - to be judged, - confess - that - he had - almost - persuaded him - to become

- a convert - to a religion - everywhere - spoken against ; threw
 another - into a fit - of trembling - as - he sat - upon his judgment-
 seat ; made - a defence - before the learned court - of Areopagus,
 - which gained him - for a convert - a member - of the court itself ;
 struck - a whole people - with such admiration - that - they took
 him - for the God - of Eloquence ; - and - gained him - a place - in
 Longinus' list - of famous orators. Would - the cold-served-up
 monotony - of our English sermon-readers - have produced - such
 effects - as these ? The apostles - might - very well - spare -
 human accomplishments, - having - what was worth them all, -
 the Divine gift - of working - miracles ; which - if - our preachers
 - had, - I should not have - much - to say - about their qualifying
 themselves - in elocution. But, - as it is, - public instruction -
 is the preacher's weapon - with which - he is to combat - infidelity
 - and - vice. And - what avails - a weapon - without skill - to
 wield it ?

It is easy - in the world - to live - after the world's opinion ;
 - it is easy - in solitude - to live - after our own ; - but - the great
 man - is he - who, - in the midst - of the crowd, - keeps - with per-
 fect sweetness - the independence - of solitude.

The material cause,—the trumpet - sounds - because - 'tis made
 - of metal. The formal cause,—the trumpet - sounds - because -
 'tis long - and - hollow. The efficient cause,—the trumpet -
 sounds - because - an artist - blows it. The final cause,—the
 trumpet - sounds - that - it may raise - our courage.

Those things - which are first - to Nature - are not first - to
 man. Nature - begins - from causes, - and - thence - descends - to
 effects.—Human perceptions - first - open - upon effects, - and -
 thence, - by slow degrees, - ascend - to causes.

Like - to the falling - of a star,
 Or - as - the flights - of eagles - are,—
 Or - like the fresh spring's - gaudy hue,
 Or - silver drops - of morning dew ;
 Or - like a wind - that chafes - the flood,
 Or - bubbles - which - on water - stood :
 Even such - is man - whose borrowed light -
 Is - straight - called in - and - paid - to night ;—
 The wind - blows out, - the bubble - dies,
 The spring - entombed - in Autumn - lies,—
 The dew's - dried up, - the star - is shot,
 The flight - is past, - and - man - forgot.

IX. Unimportant Conjunctions—those chiefly which couple words, or simple clauses, and not leading sentences, and which are not followed by ellipsis,—may now be included in the same rhythmical group with the word or clause which they precede; as—“*Whoever - is' in a hur'ry - shows' - that' the thing' - he is' about' - is too' big' - for him ; haste' - and hur'ry - are ver'y dif'ferent things'.*”

When a parenthesis or an emphatic adverb follows the conjunction, it must be kept apart; as—“*I' shall call' - and', - if' pos'sible, - as' certain' - how' - mat'ters - are' progres'sing,*”

To this stage may be added, clauses connected by conjunctions or prepositions, which are expressive of alternation; as—“*Now and then ;*” “*One by one ;*” “*Backward and forward ;*” “*Up and down,*” &c. which may be taken into one group. Example.—“*It was the village favourite - who was crowned - with flowers, - and - blushing and smiling - in all the beautiful confusion - of girlish diffidence - and delight.*”

“*From hill to hill - the rushing host - pursued.*”

“*From tent to tent - the impatient warrior - flies.*”

Words or simple phrases united by conjunctions, when so closely connected in the sense that they are not intended separately to have any force in the sentence, may also be taken into the group; as,—

“*Mount - thy good steed - and - thou and I - will meet him - on his way.*”

In all cases where the conjunction does not demand a separate accent, it will be unaccented or only of secondary force.

EXAMPLES OF THE NINTH STAGE.

Innumerable instances - could be adduced - to prove - the vast importance - which belongs - to an effective enunciation. Far greater numbers - of our preachers - fail - for want - of this - than - from any other cause; a fact - so notorious - as to need - no proof - beyond common observation, - and - so important - as to demand - the attention, - not only - of the Professors, - but of the Committees - of all our Colleges. It is - too generally - the case, - that - no adequate culture - is bestowed - upon the speaking powers - of our students - from the beginning - to the end - of their course - of study. There is great assiduity - manifested - in giving them - a fulness - of matter, - but - far too little - in producing - an impressiveness - of manner. Every assistance - is granted - to make them - scholars, - philosophers, - and divines; but, - as to good speaking, - for the acquisition - of this - they are left - pretty much - to themselves. A complete system - of ministerial education - must - of necessity - include - some attention - to elocution, - and - which should commence - as soon - as a student - enters - college; so that - by the time - he is put - upon the

preaching list, - he may have - some aptitude - for the manage-
 ment - of his voice, - and not have - his thoughts - diverted -
then - from his matter - and his object - to his manner. He should
 - by that time - have acquired - a habit - of good speaking, - so as
 to be able - to practise it - with facility - and without study. The
 great objection - to lectures - on Elocution-is, - that they are apt
 - to produce - a pompous, - stiff, - and affected manner ; but-
 this - is an abuse - of the art, - the object - of which - should
 be - to cure - the vices - of a bad, - and to supply - the wants - of
 a defective enunciation, - and - to form - an easy, - natural, - and
 impressive delivery.—*Rev. J. A. James.*

Every evil - to which - we do not succumb - is a benefactor. As
 the Sandwich Islander - believes - that the strength - and valour
 - of the enemy - he kills - passes - into himself, - so - we gain - the
 strength - of the temptation - we resist.

The man - who has seen - the rising moon - break - out of the
 clouds - at midnight, - has been present - like an archangel - at
 the creation - of light - and of the world.

The sun - hath - almost - reached - his journey's close, -
 The ray - he sheds - is gentle, - softly bright, -
 Pure - as the pensive light - from woman's eyes -
 When - kindled up - by retrospective thoughts, -
 Wandering - to former scenes - of love - and joy.
 But yet - there is a melancholy tinge -
 In that rich radiance : - and - a passing thought -
 Of things departed, - and of days gone by. -
 At such an hour - insensibly - will weave
 Itself - into the texture - of the scene. -
 Nothing - departs - alone : - the dying day -
 Bears - with it - many - to the last repose. -
 The setting sun, - so gorgeously - arrayed -
 In beams - of light, - and - curtained - round about -
 With clouds - steeped - in the rainbow's richest dyes, -
 So fair, - so full - of light - and living glory, -
 That - with the ancient Persian, - one might deem
 Him - God - of all - he looks upon - below —
 His setting - ushers in - a night - to some -
 Which - morning - shall not break.—*Alex. Bethune.*

X. Unemphatic adverbs of time, place, interrogation, manner, &c., and generally unemphatic adverbs qualifying verbs, and also simple adverbial phrases, may

be grouped with the word or clause before or after them, or with both, according to the degree of correlation, to form the next stage of clausung. "He - who *walk' - eth up' rightly - walk' eth su' rely.*" "Some' peo'ple - *will nev'er learn' an'y - thing,* - for this' rea'son, - because' - they un'derstand' ev'erything too' soon'." "It *of'ten hap'pens,* - that those' - are' the best' peo'ple - whose' char'acters - *have' been most' in'jured* - by slan'der ; as', - *we u'sually find' that'* - to be' the swec'test fruit' - which' - the birds' - have' been peck'ing at." "I *af'terwards* - learned' - the whole' sto'ry - of' the deceased'."

"Stretched' - *on' the ground'* awhile' - entranced' he lay'."

"I' and my friends' - *af'terwards discov'ered - that' we had been' deceived'.*"

"Spark' - *of that' flame'* perchance - of heav'enly birth', -

Which' gleams'', - but' *warms'' no mor'e* - its cher'ished earth'."

Evil, - be thou'' my' good'' ! by thee', - *at least'*

Divi'ded Em'pire, - with Heav'en's King'' - I hold'.

The adverb may frequently have the primary accent ; though, here, as in the cases before noticed, the qualifying word is only accented when some special reference to the qualifying circumstance renders it emphatic.

EXAMPLES OF THE TENTH STAGE.

True eloquence - does not wait - for cool approbation. Like irresistible beauty, - it transports, - it ravishes, - it commands - the admiration - of all - who are within its reach. If it allows - time - to criticise, - it is not genuine. It ought - to hurry us-out of ourselves, - to engage, - and swallow up - our whole attention ; to drive everything - out of our minds, - besides the subject - it would hold forth, - and the point - it wants - to carry. The hearer - finds himself - as unable - to resist it - as to blow out - a conflagration - with the breath - of his mouth, - or - to stop - the stream - of a river - with his hand. His passions - are no longer his own. The orator - has taken - possession - of them ; and - with superior power - works them - to whatever he pleases. There is no earthly object - capable - of making - such various - and such forcible impressions - upon the human mind - as a consummate speaker. In the artificial creations, - which flow - from the pencil - of a Raphael, - the critical eye - is indeed delighted - to a high pitch ; - but the ear - remains wholly unengaged - and unentertained. In the raptures - of Corelli, - Geminiani, - and Handel, - the flood - of pleasure - which pours - upon the ear - is almost too much - for human nature ; - but here - the eye - has not - its gratification. For the opera, - in which - action - is joined - with music, - in order - to entertain - the eye - at the same time - with the ear, - I must beg leave, - with all due submission - to the taste - of the great, - to consider it - a forced conjunction - of

two things, - which - nature - does not allow - to go together. It never will be other than unnatural - to see - heroes - fighting, - commanding, - threatening, - lamenting, - and making love - in the warblings - of an Italian song. It is only the elegant speaker - who can at once - regale - the eye - with the view - of its most amiable object, - the human form - in all its glory ; - the ear - with the original - of all music, - the understanding - with its proper - and natural food, - the knowledge - of important truths ; - and the imagination - with all - that - in nature - or in art - is beautiful, - sublime, - or wonderful. For - the orator's field - is the universe, - and - his subjects - are - all that is known - of God, - and his works ; - of superior natures - good - and evil, - and their works ; and - of terrestrials, - and theirs. Whoever is proof - against such a display, - must have - neither eye, - nor ear, - nor passion, - nor imagination, - nor taste, - nor understanding.

Friend, - thou must trust - in Him - who trod before -
 The desolate path - of life : -
 Must bear - in meekness, - as He meekly bore -
 Sorrow, - and pain, - and strife.
 Think - how the Son - of God -
 These thorny paths - hath trod ; -
 Think - how He longed - to go, -
 Yet tarried out - for thee, - the appointed woe.
 Think - of his weariness - in places dim, -
 Where no man - comforted, - or cared - for Him. -
 Think - of the blood-like sweat -
 With which - his brow - was wet, -
 Yet - how He prayed, - unaided - and alone, -
 In that great agony—"Thy will - be done !"
 Friend ! - do not thou despair, -
 Christ - from his heaven - of heavens - will hear - thy prayer.

XI. The word or simple clause constituting the object of an active or transitive verb, as—" *To love virtue,*"—" *to esteem an honourable man ;*" and the word or clause forming the complement of an intransitive verb ; as—" *To lie interred,*—*to go home,*—*to grow disproportioned,*—*to become near-sighted,*" &c., may generally be united to the verb in the same oratorical word.

In these cases, the verb usually takes the secondary accent ; as in the sentence—" *To instruct' the ig' norant,*—*relieve' the nee' dy,*—*and com' fort the afflict' ed,* are duties that fall in our way every day of our lives." But if this arrangement were altered, and the object or complemental word or clause made

to *precede* the verb, the latter would take the primary accent ; as—“ *The ig'-norant to' instruct*”—*the nee'dy to' relieve*”—*the afflict'ed to com''fort*,” &c.

The words of each group should be well weighed, and the accents given as the judgement may decide.

EXAMPLES OF THE ELEVENTH STAGE.

There are instances enough - of natural defects - surmounted, - and eminent speakers - formed - by indefatigable diligence, - in spite - of them. Demosthenes - could not, - when he began to study rhetoric, - pronounce the first letter - of the name - of his art, - and - Cicero - was long-necked - and narrow-chested. But - diligent - and faithful labour - in what - one is in earnest about, - surmounts all difficulties. Yet - we are commonly enough disgusted - by public speakers - lispng - and stammering, - and - speaking - through the nose, - and - pronouncing the letter R - with the throat, - instead of the tongue, - and the letter S - like Th, - and screaming above, - or croaking below - all natural pitch - of human voice ; - some - mumbling, - as if - they were conjuring up spirits, - others - bawling - as loud - as the vociferous venders - of provisions - in London streets ; - some - tumbling out the words - so precipitately, - that no ear - can catch them ; - others - dragging them out - so slowly, - that - it is as tedious - to listen - to them - as - to count a great clock ; - some - have got a habit - of shrugging up their shoulders ; - others - of see-sawing - with their bodies, - some - backward and forward, - others - from side to side ; - some - raise their eyebrows - at every third word ; - some - open their mouths frightfully ; - others - keep their teeth - so close together - that one would think - their jaws - were set ; - some - shrivel all their features together - into the middle - of their faces ; - some - push out their lips, - as if - they were mocking the audience ; - others - hem - at every pause ; - and others - smack - with their lips, - and roll their tongues about - in their mouths, - as if - they laboured - under a continual thirst. All which bad habits - they ought - to have been cured of - in early youth, - or - put - into ways - of life - in which - they would have, - at least, - offended fewer persons.

'Tis liberty alone - that gives - the flower -
Of fleeting life - its lustre - and perfume ; -
And - we are weeds - without it. All constraint -
Except - what wisdom - lays - on evil men -
Is evil : - hurts the faculties, - impedes
Their progress - in the road - to science ; blinds
The eyesight - of discovery ; and begets -
In those - that suffer it - a sordid mind, -

Bestial, - a meagre intellect, - unfit -
 To be the tenant - of man's noble form.
 The bird - let loose - in eastern skies, -
 When hastening fondly - home, -
 Ne'er stoops - to earth - her wing, - or flies, -
 Where idle wanderers - roam ; -
 But - high she shoots - through air - and light, -
 Above all low delay, -
 Where nothing earthly - bounds her flight, -
 Or shadow - dims her way.
 So - grant me, - God, - from every stain-
 Of sinful passion - free, -
 Aloft - through virtue's purer air, -
 To steer my course - to Thee ! -
 No sin - to cloud, - no lure - to stay
 My soul - as - home - she springs ; -
 Thy sunshine - on her joyful way, -
 Thy freedom - on her wings.

XII. Simple Relative and Restrictive clauses,—those chiefly which are introduced by Relative Pronouns or Prepositions,—may be added to the oratorical word, when they seem necessary to complete a portion of the sense ; as,—
“Amu'sement - is' the hap'piness-of those' that can'not think'.”

In this stage, the nominative and verb may be united when they occur in secondary clauses, or when they have been previously either expressed or implied in the sentence ; and also when the verb precedes its nominative ; as—
“Complaint' - is the lar'gest trib'ute heav'en receives,” - and' the since' rest part' of our devo'tion.” “Can man conceive' - beyond' what God' can do'?”

EXAMPLES OF THE TWELFTH STAGE.

After the death of Mr M'Cheyne, - there was found - upon his desk - an unopened note - from one who had heard his last sermon, - to this effect :—“ Pardon a stranger - for addressing to you a few lines. I heard you preach - last Sabbath evening, - and - it pleased God - to bless that sermon to my soul. It was not so much - what you said, - as your manner of saying it, - that struck me. I saw in you - a beauty of holiness - I never saw before.” This - is only one instance - out of ten thousand, - in which - the earnestness of a preacher's manner - has secured that attention to his matter - which would not otherwise have been paid to it. The power of oratory - has its foundations - in the principles of our nature. It is vain to pretend - that matter - is, - or ought to be, - every-

thing, - and manner, - nothing. Manner - is, - so to speak, - the harbinger - and herald of matter, - summoning the faculties of the soul - to give audience to the truth to be communicated, - and - holding the mind - in a state of abstraction from all other subjects - that would divert the thoughts, - and prevent impression.

True wit - is Nature to advantage dressed,—

What oft was thought, - but - ne'er so well expressed ;—
 Something - whose truth, - convinced at sight, - we find,
 That gives us back - the image of our mind. -
 As shades - more sweetly recommend the light, -
 So - modest plainness - sets off sprightly wit.
 For - works - may have more wit than does them good,
 As bodies - perish through excess of blood.

Some - dream - that they can silence when they will -
 The storm of passion, - and say, - “ Peace, - be still !”
 But, - “ Thus far, - and no farther !” - when addressed
 To the wild wave, or - wilder human breast, -
 Implies authority - that never can, -
 And never ought to be, - the lot of man.

'Tis but a night, - a long - and moonless night : -
 We make the grave our bed, - and then - are gone.
 Thus - at the shut of even, - the weary bird -
 Leaves the wide air, - and - in some lonely brake -
 Cowers down, - and dozes till the dawn of day, -
 Then - claps his well-fledged wings, - and soars away.

TO THE BUTTERFLY.

Child of the sun ! - pursue thy rapturous flight, -
 Mingling with her thou lov'st - in fields of light, -
 And - where the flowers of paradise unfold, -
 Quaff fragrant nectar - from their cups of gold : -
 There - shall thy wings, - rich as an evening sky, -
 Expand and shut - with silent ecstasy.
 Yet, - wert thou once a worm,—a thing - that crept
 On the bare earth, - then - wrought a tomb - and slept.
 And - such - is man ! - soon - from his cell - of clay -
 To burst, - a seraph, - in the blaze of day.—ROGERS.

We have now ascended from the simplest combinations of words to their highest rhythmical arrangements in clauses : in doing so, we have laid open a series of exercises of the highest utility to students of Elocution. The various stages of the Art of Reading

embrace every principle of Rhetorical Punctuation ; so that the study of any other system of pausing is by these grouping exercises rendered unnecessary.*

Our scheme of Reading-Exercises should be useful, not only to the student of Elocution, but to the ordinary English learner, as an advanced lesson, and a revisal of grammatical principles, which may thus be fixed more practically upon the memory than by the ordinary exercises of the grammar class.

With reference to the *articulation* of the various groups, it may be well to caution the reader, that the words in each group are not to be uttered in such an unbroken and dovetailed connexion as to admit of no separation of the organs from beginning to end ; but every principle of distinctness must be attended to. Initial vowels must have a clear commencement, independently of the word before them ; final vowels must be kept clear of the word after them ; and double articulations, or unfluent combinations, must be distinctly articulated without loss of any of their elements.

Besides this verbal articulative nicety, there may be such a farther distinctiveness of utterance as to *denote the lesser groups within the greater ones*. This need not amount to a pause ; the slightest break of vocal continuity will serve the purpose. At the end of each group there should be a decided pause, with such a progression of voice as to indicate clearly whether what is to be next said modifies, or is in any way connected with, what has been uttered ;—and in what degree : or, whether what has been said is complete in itself, and independent on what succeeds.

In case of *Emphasis*, words which are here the most closely connected are often separated : a break in the flow of grammatical articulation, being one of the most common and powerful means of expressing emphasis.

We subjoin a few passages in illustration of the influence of Emphasis on grouping. They embrace instances of the disjunction of almost every class of words which in the foregoing stages of clausuring are united. The figures refer to the different stages.

EMPHATIC DISJUNCTIONS.

Pleads he in earnest ? Look upon his face :
His eyes do drop no tears ;—his prayers are jest ;
His words come from his mouth ; ours from our breast ;

* The Student is referred to the chapter on Modulation for an important and most effective principle of clausular arrangement, which may be considered as a further, and the final stage of Grouping.

He³ - prays but faintly, and would be denied ;
 We³ - pray with heart and soul, and all beside.

There are a sort of men whose visages,
 Do cream and mantle like a standing pond ;
 And do a wilful stillness entertain,
 With purpose to be dressed in an opinion
 Of wisdom, gravity, profound conceit,
 As who should say, I³ - am³ - Sir Oracle,
 And when I³ - ope my lips, let no dog bark.

O, Sir, your⁴ - honesty is remarkable,

Hear him, my lord ; he's⁶ - wondrous condescending.
 Mark the¹ - humility of² - shepherd Norval.

Here, under leave of Brutus and the rest,—
 For Brutus is an¹ - honourable man—
 So are they all, all honourable men,—
 Come I to speak in Cæsar's funeral.

He³ - raised a mortal to the skies,
 She³ - drew an angel down.

This corruptible must put on¹¹ - incorruption, and this mortal, must put on¹¹ immortality.

If a Jew wrong a Christian, what is his⁴—humility? Revenge. If a Christian wrong a Jew, what should his⁴ - sufferance be, by² - Christian⁷ - example? Why, revenge!

Still it cried, " Sleep no more!" to all the house,
 " Glamis hath murdered sleep, and therefore Cawdor
 Shall⁶ - sleep¹⁰ - no⁵ - more."

And Nathan said unto David, Thou³ - art the man.

Is there no place
 Left for repentance? None for pardon left?
 None left but by² - *submission* ; and that word
 Disdain forbids me.

'Twere well, if here will end
 The misery : I deserved it, and would bear
 My own deservings : but this will not serve :—
 All that I eat, or drink, or shall beget,
 Is⁹—*propagated curse* !

Let me tell you, Cassius, you yourself
 Are much condemned to have¹¹—an¹ itching palm !

Shall I bend low, and, in a bondman's key,
 With bated breath and whispering humbleness,
 Say this—

“Fair Sir! you² - spit on me, on Wednesday last;
 You spurned me, such a day; another time
 You called me¹¹ - *dog*; and for these⁴ - *courtesies*,
 I’ll lend you thus much monies.

“Well, how’s the patient?” Bolus said.

John shook his head.

“Indeed! hum! ha! that’s very odd!

He took the draught?” John gave a nod.

“Well! how! what then?—speak out, you dunce.”

“Why, then,” says John, “We³ - shook him¹⁰ - once.”

Not to detain you from a thing so strange,
 A gentleman who lives not far from ’Change,
 This week, in short, as all the alley knows,
 Taking a puke, has thrown up - ¹¹ three Black Crows.

Did you, sir, throw up—¹¹ a black⁷ - crow? “Not I,”

“At the last I did⁶ - throw up, and told my neighbour so,
 Something that was⁶ - as black, sir, as a crow.”

No man could better gild a pill,

Or⁹ make a bill,

Or⁹ mix a draught, or⁹ bleed, or⁹ blister;

Or draw a tooth out of your head,

Or chatter scandal by your bed,

Or⁹ spread a plaster.

Emphasis is commonly considered to be merely an increased *stress* of voice or articulation; but there is an Emphasis of *Time*, produced by a slower or quicker rate of utterance; an Emphasis of *Modulation*, by a change, as it were, of the key-note to a higher or lower pitch; an Emphasis of *Inflexion*, by a sweep of the voice upwards or downwards; an Emphasis of *Monotone*, by a solemn, little-varying movement of the voice; an Emphasis of *Aspiration*, by a sighing, husky, or choking expression of the voice; an Emphasis of *Whisper* even; and, combined with nearly all these modes of giving prominence to words, the Emphasis of *Pause*, as we have seen—besides the Emphasis of *Force* or *Stress*, which is vulgarly considered the type of all Emphasis.

The reason of the peculiarly emphatic power of *Pauses*, as exemplified in the passages above cited, is, that the mind naturally looks for the immediate sequence of those words which are necessary to give it a distinct and perfect impression; and if a pause be made when the sense is so incomplete as not naturally to admit of one, the attention will be roused, and expectation, and even

curiosity, excited—on the watch for the consummation of the sense. In proportion to the degree of hiatus made, and the change of modulation, force, time, &c., assumed on the emphatic utterance, will be the degree of the emphasis, and the satisfactory fulfilment of the expectation raised.

When the preparation for important emphasis is thus made before words which are too insignificant to be so dignified, we feel a vexatious disappointment on their utterance. This principle is therefore one of the most effective in giving point to anything comic or ludicrous. The hearer is tricked into expectation ; and, when a mountain seems in labour, lo ! there comes forth a mouse !

Thus in the following little piece, if all but the last two lines are feelingly read, we shall be inclined to buffet the reader when at last he comes to the climax. But indeed the reader himself may be more ludicrously deceived by this than the hearer. For this purpose the effect will be best secured by writing the lines so as to render a turn-over necessary for the denouement.

THE CONFESSION.

There's somewhat on my breast, Father,	My kin are leal and true, Father,
There's somewhat on my breast !	They mourn to see my grief ;
The livelong day I sigh, Father ;	But, oh ! 'tis not a kinsman's hand
At night I cannot rest.	Can give my heart relief.
I cannot take my rest, Father,	'Tis not my love is false, Father,
Though I would fain do so ;	'Tis not that she's unkind ;
A weary weight oppresses me,	Though busy flatterers swarm around,
The weary weight of woe !	I know her constant mind :
'Tis not the lack of gold, Father,	'Tis not her coldness, Father,
The lack of worldly gear ;	That pains my labouring breast ;
My lands are broad, and fair to see,	'Tis—that confounded cucumber
My friends are kind and dear ;	I ate, and can't digest.

In concluding this part of our subject, we have only farther to remark, that the close of a period should be generally indicated in reading, by a closer rhythm,—a more frequent recurrence of accent—and less connectedness of grouping, than throughout the rest of the period. This enables the reader to impress the last words more strongly and with more point than could be generally maintained throughout a sentence ; secures his ease ; and prevents the awkwardness of a panting, breathless, “ coming in ;” and, besides, imparts a manifest dignity to the conclusion.

PART FIFTH.

INFLEXION.

THE tones of the voice in Speech, have a characteristic formation which distinguishes them from the tones of the voice in song. The latter are *continuations* of given length on even musical sounds, —monotones ; and the former are *inflexions* of greater or less extent, upwards or downwards from the tone on which they begin. The progression of the scale in singing is by a bound or leap over the interval from note to note, so, that no intermediate sound is formed between those which are the object of effort ; and the progression of speaking-tones is by a sweep of the voice over all the intervals, so that every intermediate sound is touched in the progress of the inflexion.

Sometimes an inflected formation of voice is used in singing ; and it is, especially in plaintive passages, productive of fine effect ; and sometimes a degree of the monotonous formation is employed in speech ; but rarely,—and then chiefly for the expression of solemn or plaintive sentiments. But a perfect monotone has no place in speech, and an ordinary speaking-inflexion is never found in song. The similar sounds which we have stated to be occasionally employed, may be properly called Inflected Monotones : they are prolongations of a commencing tone, finished by inflexion. The three modes of vocal progression may be analogically represented thus,

Monotone—Song.

Inflected Monotone.

Inflexion—Speech.



All spoken sounds, however abrupt, have, correctly, the inflected formation ; though an ear unaccustomed to very accurate observation might not readily detect it in the little tittles of sound heard in many of our syllables,—*it, at, ate, up, &c.* But sufficiently close attention will discover inflexion in the shortest, as well as in the longest of our sounds. Those prolonged monotones which are heard in what is called a *sing-song* delivery, are, there-

fore, barbarisms ; they belong neither to speech nor song : they are a sort of recitative, passionless, senseless, and unnatural, to which, nevertheless, good sentiments are often chanted and drawled by worthy men.

Animated conversation is the most inflected kind of speech, and the language of solemn warning or of prayer, the least inflected. Reading, and speaking from memory, are generally much less inflected, and therefore less natural, agreeable, and impressive, than conversation and extemporaneous delivery ; and that reading must be considered the best which approaches most nearly in its tones to conversational and extemporal variety.

Even the most effective speakers,—those who are perfectly free from any drawling, tune, or sing-song,—can seldom give utterance to a studied address with the same spontaneity of tone and manner which characterizes a perfectly extemporary delivery ; yet such might easily do so, or at least make a very close approximation to this, by a little art, and by art of such a *nature* that none need hesitate to practise it ; for it would infallibly tend to “hide itself,” and so fulfil the conditions of artistic perfection :—“*the Art itself is Nature.*”

But our observations on this the highest attainment in delivery would be premature in this place, and perhaps, in some degree, unintelligible, without the necessary explanations and illustrations of the mechanism and application of inflexions, which we shall, therefore, in the first place offer.

The subject of Inflexion has been more fully treated by most authors than any other department of Elocution ; and the mass of Rules, Observations, and Examples which they have accumulated, have so overloaded the simple natural principles that lie at the bottom of all genuine rules, that not one student in fifty can discover them. The consequence too often is, that Elocutionary students either throw up the study, in disgust at the stiff unnatural mannerism it seeks to impart ; or, less fortunately, perhaps, imbibing something of its principles, awkwardly endeavour their adoption, in ignorance of a better directory ; or else, judging “Elocution” to be, what it too often really seems, a thing of no fixed principles, but, regulated only by taste or caprice, form systems of their own, founded on some favourite model, or on a combination of incongruous models ; and thus gradually swell the ranks of tuneful ranters, and level drawlers.

Elocution, according to the great majority of system-makers, appears to be nothing else than the management of Inflexion. Ask them "what is the chief point in Delivery?" Repeat, and reiterate the question. The answer is still the same, "Inflexion!" The ancients, who better understood the subject, thought otherwise; and their oft-cited foreman Demosthenes, the most honourable example of excellence attained by persevering effort, and in spite, too, of habitual and physical drawbacks, said otherwise, and acted on a very different principle. When he determined to qualify himself for oratory, he wisely and rationally began with his articulation. *This is recorded for our example!* and when we imitate it, we, like him, shall find a certain and direct way to natural eloquence, whatever may be the sphere in which it is to be exerted.

Oratory was of old a very comprehensive subject, and its study was the labour of a life. It included the arts of Logic, Rhetoric, and almost every department of general knowledge, and mental and moral discipline, as well as Pronunciation, or what we now call Elocution or Delivery. Hoary hairs were considered indispensable to the consummate orator, whose laborious preparations were supposed to require the length and vigour of the youth and prime of life. Consistently with this, Oratory was emblemized under the figure of an Old Man; threads of amber issuing from his lips, and winding into the ears of gaping auditors. Our orators expect to jump into the rostrum, and oratorical ability, at once; and without preparation even for the first and most indispensable requisite of public speaking,—Articulation. Our learned men affect to despise the very name of oratory. May not the reason be,—they are not orators? They feel not, nor know the power of Eloquence. They can prepare the beautiful anatomy of a discourse, or declamation, but to animate it with the voice, the look, the action of natural utterance, is beyond their skill; it falls lifeless from their hands: or, if it struggle into breath, its life is that of the crawling insect, spumily trailing along beneath us, and not that of the bold soaring eagle, elevating the eye into dazzling regions, and towering among scenes of grandeur and sublimity.

Demosthenes, in the zenith of his oratorical greatness, declared the most important part of a speaker's study to lie in Delivery. *Matter* was practically confessed to be much, but *manner* he, from

experience, pronounced to be more. And what part of Delivery he considered of the first importance, his own procedure showed,—articulation, distinctness, fluency, energy of utterance. How very small a part of oratory Inflexion is, and how small a part of a speaker's study it is worthy to be, cannot fail to be felt by every practical orator at the present time, as it undoubtedly must have been by the matchless "thunderer" of ancient Greece.

The leading error of Elocutionists consists in this, that, overlooking the *paramount importance of general principles*, they enter at once on a series of rules for the minutiae of Elocutionary study. Thus, without any explanation of the mechanism, extent, or general functions of the inflexions, they begin at once to teach their application to sentences of various construction : and in laying down rules, they seem more desirous to teach their pupils to *inflect*, than to *reflect*. The principles which regulate the application of inflexions are so simple, so natural and consistent, that no reflecting pupil can fail to apprehend and apply them, almost immediately, when intelligibly explained. On the proper *mechanism* of the inflexions depends much of the melody and variety, as well as the appropriate expressiveness to sense and sentiment of the voice.

It has been well remarked of the system of Mr Walker,—the founder of the Inflexion School of Elocution,—that "no system could have been invented better adapted to please all parties ; as every one is at liberty to make use of those intervals which habit has rendered easy to him in his common accent. Thus the teacher residing in Cork, or Dublin, or Belfast, in Glasgow, Edinburgh, or Inverness, in the East or in the West, the North or the South of England, can use the system of Walker, read according to his rules, though not one of them may agree with another in regard to the interval or the extent of the inflexion ; and while, in fact, they are merely teaching their own manner to the pupil."

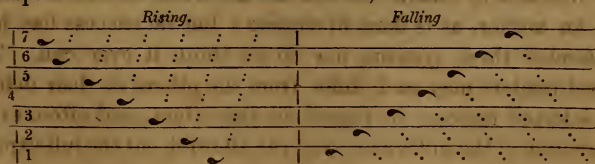
Attempts have been made to reduce the inflexions of the speaking voice to accurate musical measurement, and to form a system of notation to enable one to read the tones, as well as the words of an author, as is done in singing ; but no success has hitherto attended these systems, nor do we think it ever can. Twenty good readers may each differ from the others in their delivery of a selected passage, in regard to the extent, and often, even, the direction of the inflexions ; and yet all bring out the full expressive-

ness of the words. There must be points in which all coincide; but such a latitude of inflexion may there be, and so much of habit and idiocracy is there in the wavings of the voice, that, even were it possible to note the evanescent sounds with sufficient accuracy, no good speaker could be fettered to the precise tones of another, perhaps of opposite temperament, without losing the higher guidance of his own mind. His thought and utterance are so associated, that, *if he think*, he cannot attend to a close uniformity of tones; and if he follow a minute directory for his voice, he will be unable to think. We do not, therefore, propose to enter into a minutely musical analysis of inflexions, but to speak of their mechanism, extent, and application, on proportional and very general principles, and with reference, chiefly, to their association with particular states of mind and feeling.

MECHANISM OF THE INFLEXIONS.

The tones of the speaking voice are, we have said, always in acute or grave progression: they do not dwell monotonously on any note. There are but two modes of vocal progression,—namely, upwards and downwards in the musical scale,—and, consequently, there are but two simple inflexions. Each inflexion has an *opening force* and *fulness*, from which it *tapers softly* to its acute or grave termination. The beginning of the inflexion is therefore the emphatic part,—that which strikes the ear most forcibly: and, as the inflexions are named “rising” or “falling,” from their progression upwards or downwards, without reference to the pitch of their commencing note, some confusion often arises at first between the *name* and the *sound*, from their apparent opposition, in abrupt and emphatic inflexions. For, the more emphatic an inflexion is, the *lower* it begins when it is called *rising*, and the *higher* it begins when it is named *falling*.

To illustrate this, let us assume a scale of 7 points from which inflexions may be pitched. A cultivated voice will be capable of a much greater variety, but these will be sufficient for our illustrations. Let us represent these 7 radical points by a notation in the spaces of a staff of 8 lines. Thus,—



No. 1, represents the lowest tone from which a rise can be made : No. 7, the highest from which a fall can be commenced ; and No. 4, the middle tone of the voice.

To make an extended *rising* inflexion, as in the indignant utterance of the pronoun I,—“ *I—an itching palm!*” the voice must begin considerably *below the middle tone*, to prevent its squeaking and cracking beyond manageable limits as the inflexion rises ; and to form an emphatic *falling* inflexion, as in the strongly assertive, boastful utterance of the same word,—“ *Be buried quick with her, and so will I,*”—the inflexion must begin considerably *above the middle tone*, or it will not have space to descend without croaking hoarsely beyond vocalizing limits.

In proportion, then, to the emphasis of an inflexion, will be the distance of its radical point above or below the middle tone of the vocal register. An ordinary and unimpassioned inflexion may be carried to as high or low a vanishing-point as the most emphatic and passionate ; but the actual length of inflexion will generally be greater according to its passionate force ; the increase being produced by elevation or depression of the intensive part,—the beginning of the inflexion.

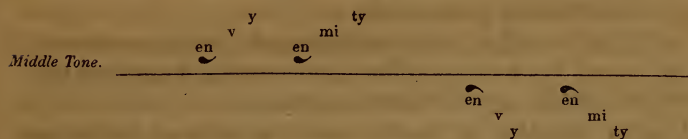
This principle is of much importance to public speakers, whose general ignorance of it, evidenced by their strained voices screaming up an inflexion to the cracking point, or falling into voicelessness or whisper, is, doubtless, in great part, owing to the almost universal silence of Elocutionary books upon the subject.

In *very short* syllables, the terms “ Rising” and “ Falling” seem at first sight to be completely misapplied ; for, as the *quantity* cannot be increased to accommodate the inflexions, the voice is *strongly depressed*, with a barely perceptible succeeding elevation, when the inflexion is emphatically *rising* ; and it is *abruptly elevated*, without material on which to descend, when it forms an emphatic *falling* inflexion.

Our notation of the Inflexions is founded on this principle :—The Rising Mark (\smile) we place *below* the accented vowel ; which indicates to the eye that the inflexion is commenced below the middle tone : and the Falling Mark (\frown) we place *above* the accented vowel, to denote that the inflexion is commenced above the middle tone :

Thus, \smile envy, pronounced $\frac{\text{v}}{\text{en}}$ \frown envy, pronounced $\frac{\text{en}}{\text{v}}$

In some cases the inflexions do not range from below above, or from above below the middle tone ; but are confined in their whole extent above or below it. The falling inflexion must very frequently be thus performed below the middle tone, to give perfect completeness and conclusiveness to an utterance that is not emphatic. The notation of these inflexions is *envy*, *enmity*, &c., *envy*, *enmity*, &c., pronounced,—



When a speaker's inflexions are habitually confined below the middle tone, we say his voice is "*low set*;" when above the middle tone, we say he has a *high* voice. An effective reader or speaker should be able to take a varied range both above and below the middle tone.

Let the student exercise his voice in forming the simple inflexions with as much variety as possible. Let him produce *at least three or four degrees of pitch*, above and below the middle tone, and carry each inflexion to different degrees of acuteness or gravity. The long vowels and diphthongs

1	3-1	'4	7	7-1	7-13	8	9-8	10	10-1	11-8	12-13	13
e,	a,	eh,	ah,	i,	ou,	ir,	ur,	aw,	oi,	ore,	oh,	oo.

and syllables compounded of any of the vowels with the liquids L, M, N, ng, will furnish the best inflective material for this exercise.

The student will be assisted in acquiring a natural flexibility of voice by noting that the rising turns are expressive of uncertainty, interrogation, surprise, or plaintive exclamation : and that those of the falling formation are of a positive, dogmatical, mandatory nature. If therefore habit, or a defective ear, render the mechanism of the inflexions difficult, let the student throw passion into them, and nature will help him out with the strong inflexions, which he has only to soften and reduce, in order to make all the lesser degrees.

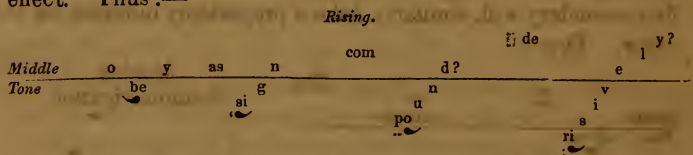
The tables of syllabic quantities (pages 67 to 69) should now be practised with these two inflexions, beginning with the longest syllables, and taking the shortest last, because their abruptness

renders their inflexion difficult of execution as well as observation. By reading each syllable with both inflexions in contrast—the rising first—full command over them will soon be attained.

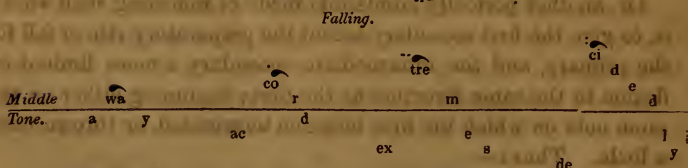
The table of words at pages 70-72 should next be inflectively practised. Being all accented on the first syllable, they are of the easiest class. The practice of them for a short time should render the ear and organs sufficiently accustomed to the principle of simple inflexion, to enable the student to take his next exercise on words of various accentuation.

In order to acquire the great charm of a melodious variety of inflexion, let the following principles be carefully attended to.

The emphatic part of each inflexion must be thrown on the accented syllable of the word: and in order to give it the more obvious elevation or depression, as well as for the sake of a melodious intonation, any unaccented syllable before the accent must be pronounced with a preparatory opposition of inflexion. Material for practice will be found in the columns of verbs at page 223. To give these words the rising inflexion, begin the unaccented syllable on or above the middle tone; and to give them the falling inflexion, pronounce the unaccented syllable below the middle tone: the *accented* syllable being then struck forcibly in the opposite direction,—to the point from which it is to proceed upwards or downwards—the words will have their highest inflective effect. Thus:—



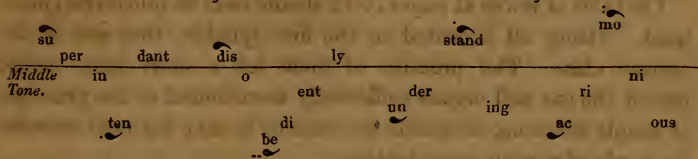
Marked obey, assign; compound, derisively.



Marked away, accord; extremes, decidedly.

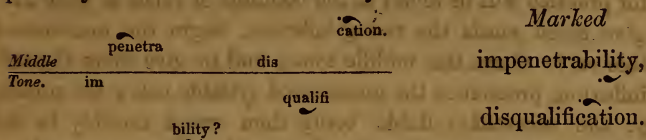
The words containing two or more accents, tabled from page 224 to 226, should now be practised on the same principle. When the

secondary accent is on the first syllable, let the preparatory rise or fall be well marked on it, but distinguish the primary accent by a distinctly *greater force* of inflexion. Thus:—

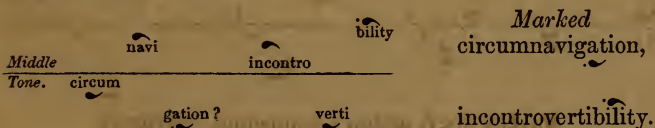
*Rising.**Falling.*

Marked superintendent, disobedi^{ent}ly, understand^{ing}, acrimoni^{ous}.

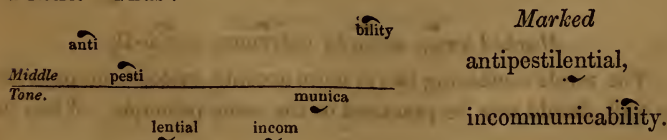
When the word begins with an unaccented syllable, the voice marks on it a preparatory opposition of inflexion, as in the dissyllables before noticed. Words of this syllabication, then, have three vocal turns:—the leading inflexion on the accent, is prepared for by the secondary, which is itself introduced by a preparatory turn on the antecedent syllable. Thus:



When the word has two secondary accents, the one before the primary will take the preparatory opposition of inflexion, and the first secondary will, similarly, take a preparatory inflexion for the other. Thus:

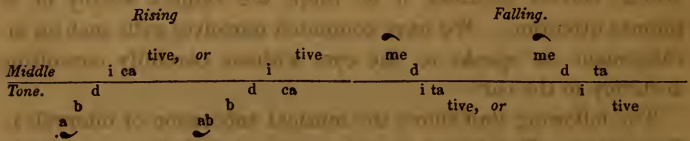


Or, another perfectly admissible mode of inflecting such words, is, to give the first secondary accent the preparatory rise or fall for the primary, and the intermediate secondary a more limited inflexion in the same direction as the first; beginning either on the same note on which the first inflexion terminated, or thrown back a little. Thus:—

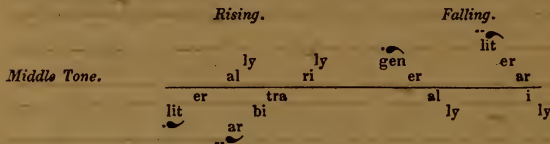


The latter arrangement of inflexions makes the first secondary accent more emphatic than the second: the former arrangement gives the greater degree of prominence to the second secondary accent.

When the primary accent precedes the secondary, the latter must be inflected in the same direction as the former: the inflexion being commenced either on the same tone with which the primary inflexion terminated, or thrown a degree backwards. Thus :



Any number of unaccented syllables after the accent, must follow the direction of the accentual inflexion, rising or falling, without retrogression, from the pitch of the accented syllable, unless the speaker purposely reverses the progression, in order to form a wave or circumflex. Thus :



Marked literally, arbitrarily ; *generally*, *literarily*.

We have been careful to show how the simple inflexions are applied to words of various accentual construction ; because the principles which regulate their arrangement on the syllables of single words, are the same as those which govern their application to the *verbal* constituents of phrases and sentences.

The principles which regulate the expressive use of the inflexions will be found stated at page 270 ; and marked exercises will be found in the concluding section of this volume. The *mechanism* of the inflexions must always be correspondent to the principles exemplified in the above notations.

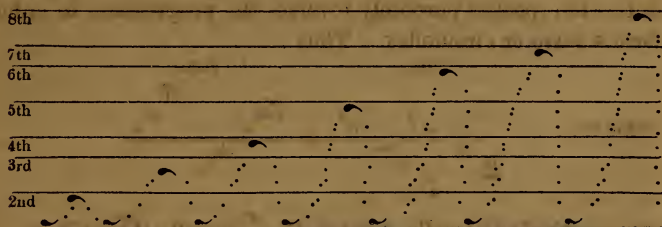
EXTENT OF THE INFLEXIONS.

We have chosen for our illustration of the mechanism of the inflexions, (page 261,) a staff of eight lines, that the seven degrees of inflexion noted upon them may represent the seven musical

intervals of the second, third, fourth, fifth, sixth, seventh, and octave. But since these intervals are not all composed of whole tones, an alteration of the staff would be necessary to represent them with proportional *accuracy*.

The musical student of speech may easily measure the intervals of his inflexions with the help of an instrument, by sounding the extreme notes of each interval, and sweeping his voice from one to the other; and he will find our symbols applicable for a strictly correct notation, if he think the subject worthy of so minute attention. We have contented ourselves with such an arrangement as speaks to the eye, without carefully consulting accuracy to the ear.

The following staff shows the musical succession of intervals in the octave. The broad spaces represent full tones, and the narrow spaces semitones. The notation shows a rise and a fall through each of the intervals.

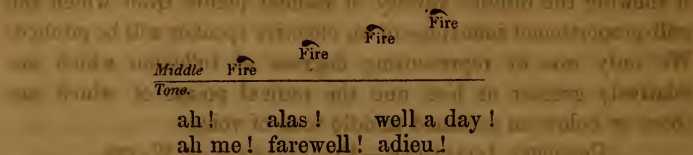


This is the major mode of the diatonic scale. The intervals of the *minor* mode differ only in the extent of the first third, which consists of but one tone and a half, or three semitones, instead of two tones, or four semitones, as above. The interval of the minor third has a plaintively querulous effect; and the interval of the semitone is the universal expression of all ordinary plaintive sentiments. The student should practise inflexions on these latter intervals in order to acquire a naturally effective modulation of plaintive passages.

To the unmusical student it will be necessary to say something for his direction in the formation of chromatic or plaintive inflexions. Let him take as a key-sound the cry of "*Fire*," which; as has been observed by Dr Rush, is universally uttered on the interval of a semitone.

Throw natural feeling into this word, and then, alternately with it, pronounce, with the same inflexion, the vowels, or any words of

fear or sadness, and the ear will soon learn to recognise, and the voice to produce, the semi-tonic interval.



The ordinary inflection of unemphatic words is through the interval of a *second*—a full tone—or if plaintive, of a *semitone*. The interval of a *third* is the common extent of a suspensive or conclusive turn ; or, if emphatic, the interval of a *fifth*. The interval of the *minor third* is that of plaintive exclamation and interrogation ; and the language of strong passion is generally uttered on the interval of the *octave*.

When, at the conclusion of a sentence, the voice falls only one tone, or through the interval of a second, the effect upon the hearer is satisfactory enough with respect to the completion of sense ; but it is at the same time unsatisfactory, as leading him to expect the addition of something more, by way of illustration or enforcement. The inflexion is inconclusive and *continuative* ; and, if nothing more be added, the hearer will feel disappointed, and unconvinced, however strong and convincing may have been the speaker's language. The tone is *inconfident*,—expressive of uncertainty and indecision, and therefore cannot carry conviction to a hearer. An utterance that is meant to be *conclusive*, cannot fall less than through the interval of a *third* : and in proportion to its emphasis, positiveness, and passion, it will range from that to a fifth or an octave.

When, at the end of a clause or sentence, the voice rises through one tone only, or the interval of a second the inflexion is fully expressive of incompleteness of sense, but it does not lead the hearer to anticipate the immediate consummation of the sense ; the tone is *progressive*, not preparatory. A rise which is intended to excite the hearer's attention to the conclusive utterance *to be next spoken*, cannot be less than through the interval of a *third* ; and in proportion to its emphasis of suspension—its querulousness and passion, it will range from that to the extent of a fifth or octave.

Our notation of the simple inflexions may be understood to represent these musical intervals. Thus, 2nd, 3rd, 5th, 8th,

We do not profess, however, to be able by these marks to denote the inflexions with strict musical accuracy. We have no means of showing the infinite variety of radical points from which the well-proportioned inflexions of an effective speaker will be pitched. We only *aim* at representing degrees of inflexion which are relatively greater or less, and the radical points of which are above or below an assumed middle tone of voice.

COMPOUND INFLEXIONS.—CIRCUMFLEXES OR WAVES.

The two modes of vocal progression united on one syllabic utterance, or on the syllables of one accentual utterance, form those expressive compound inflexions, called *circumflexes*, or more accurately, as Dr Rush has named them, *waves*. These vocal waves are very common in all natural speaking. They are capable of much variety by the different proportion of their parts. A strong rise (of course beginning low) may be united to a fall of a semitone or an octave, or of any extent; and a full downward sweep may be blended with an equal variety of rising intervals.

The following notation analytically illustrates the mechanism of the Wave, and the use of the typographic character by which we represent this vocal turn.—

	Rising Wave.						Falling Wave.					
Middle	ar	ry	hou	ty	de	d.	er	al	quis	in	e	d
Tone.	bit	ra	es	in	e		lib	ly	ex	ite	de	d

Marked arbitrary, honesty, indeed; liberally, exquisite, indeed.

The mark for the Rising Wave is placed *above* the accented syllable, because the inflexion begins and ends high: and the mark for the Falling Wave is placed *below* the accent, because the inflexion begins and ends low. These compound inflexions, like the simple ones, always commence on the accented syllable, and the same principles of *preparatory inflexion* which we have exemplified in treating of the simple inflexions, apply to the utterance of words or passages containing these compound turns. (See pages 264 and 265).

As we directed the student to practise the simple inflexions in their most extensive ranges at first, and by the association with them of the feelings which they naturally express, so, also, we recommend him to practise the mechanism of these compound inflexions in their most emphatic forms at first, and with the association of those sentiments which they naturally express.

The circumflexed or waved inflexions generally give to language

an *allusive or referential expressiveness*, or add to it a meaning which the words do not literally convey. Thus, the Rising Wave is used for *Suggestive Emphasis*—it is the appropriate intonation of *inuendo*;—and the Falling wave for *Positive Emphasis*—with an allusive or referential effect. This vocal progression is the intonation of derision and irony. The Rising Wave is used suggestively, when Brutus says to Cassius—

“ For *I* can raise no money by vile means :”

it insinuates and hints at, rather than openly expresses, an accusation. The Falling Wave positively and unmistakeably points an accusation, as when

“ Nathan said unto David, ‘ *Thou* art the man !’ ”

As a general principle, it may be affirmed that words intended to be understood literally, should be inflected with *simple* turns—which are the invariable intonations of candour, sincerity, and artlessness :—while words to be accepted in some peculiar, figurative,—or with some added—sense, require the compound turns, which are the natural intonation of artifice. Figurative language of every kind abounds with circumflexes.

In the following sentence, the Rising and Falling Waves are brought naturally in contrast :—

“ Oh ! indeed ! if you said *so*—then I meant *so*.”

If we supply the words referentially implied by these circumflexes, we may bring into contrast the *simple* and *compound* inflexions of each class. Thus :—

“ Oh ! indeed ! if you said *so*, and not *so*, then I meant *so*, and not *so*.”

The student should practise this waving formation of voice on vowels, on syllables, on words, and on sentences, until he is able to produce several varieties of each kind from the same commencing note, with different degrees of force and expressiveness,—plaintively and otherwise. In his practice, let him bear in mind that the circumflexes are merely combinations of the simple inflexions. The first or emphatic part of a Rising Wave is a *falling turn* :—this conveys a positive effect :—and the concluding part is a *rise*, which qualifies the positiveness of the first turn by its doubtful and querulous expressiveness. Thus :—

“ O ! sir, your honesty is remarkable ! ”

The first or emphatic part of a Falling Wave is a rising turn, the effect of which is appellatory, or interrogative ; and the subsequent fall which finishes the inflexion adds to this an expression of positiveness and conviction. Thus :—

“ So, then, you are the author of this conspiracy against me ?
It is to you I am indebted for all the mischief that has befallen me.”

APPLICATION OF THE INFLEXIONS.

Governing the application of the vocal inflexions to sentences, we find principles equally simple with those which we have shown to regulate their mechanism, and their arrangements on syllables. As all inflexions may be resolved into two kinds,—upward and downward,—so all rules for their application may be resolved into two corresponding, general,

FUNDAMENTAL PRINCIPLES.

The rising progression connects what has been said with what is to be uttered, or with what the speaker wishes to be implied or supplied by the hearer ; and this, with more or less closeness, querulousness, and passion, in proportion to the force and extent of the rise. The falling progression disconnects what has been said from whatever may follow ; and this with more or less completeness, exclusiveness, and passion, in proportion to the force and extent of the fall.

The rising inflexion is, thus, invariably associated with what is *incomplete* in sense ; or, if apparently complete, *dependent on*, or *modified* by what follows ; with whatever is *relative* to something expressed, or to be implied ; and with what is *doubtful*, *interrogative*, or *supplicatory*.

The falling inflexion is, thus, invariably associated with what is *complete* and *independent* in sense, or intended to be received as such ; with whatever is *positive* and *exclusive* ; and with what is *confidently assertive*, *dogmatical*, or *mandatory*.

The rising inflexion is thus, also, the natural intonation of all *attractive sentiments*—love, admiration, pity, &c. ; and the falling, of all *repulsive sentiments*—anger, hatred, reproach, contempt, &c.

The degree in which any sentence either necessarily conveys these sentiments, or is intended to express or insinuate them, corresponds to the degree in which the inflexions move upwards or downwards; the intensity of the feeling to be expressed being denoted by the force and distance from the middle tone of the commencement, or emphatic part of the inflexion.

The shorter ranges of inflexion, or sometimes extensive degrees, —but feeble, and, consequently, unemphatic,—are employed as preparatory to the principal inflexions of a sentence. The melody of speech requires that every emphatic inflexion should be preceded by an inflexion in the opposite mode—a rise before a fall, a fall before a rise. The *mechanism* of the inflexions explains the reason of this: the rise before the fall carries the voice up towards the elevated pitch from which the fall begins; and the fall before the rise takes the voice, without the gracelessness of a jerk, downwards towards the low point from which the rise is to be commenced.

The inflexions are thus always in contrast; the sense or feeling dictating the *direction* of the principal inflexions, and these regulating that of the subordinate ones: but not their *extent*; for this is under the sole guidance of the reader's taste and judgment. The extent of the inflexions remains the test of his refinement of ear, and cultivation of voice, as well as of his power of discriminating the nicer shades of sense and sentiment.

We shall now examine the various kinds of sentences and members of sentences which Elocutionists have ranged under rules multitudinous, and endeavour to show in all of them the working of the two general inflective principles which we have stated. If we can discover that these are the fundamental principles of all the rules—that every natural direction is but an application of one of them; then, the simplest and easiest way to learn to apply the sentential rules of Elocutionists, will be to study alone these our rulers of rules. We shall take first those sentences or clauses which terminate with a rising inflexion. These are, according to Mr Walker and his followers, the *first part of a compact sentence*; the *penultimate member* of a sentence; *negative sentences*; *concessive sentences*; the *first part of an antithesis*; *questions* commencing with a *verb*; words *repeated* or *echoed*.

RISING INFLEXIONS.

THE FIRST PART OF A COMPACT SENTENCE.—Compact sentences are those which do not admit of division into portions in themselves complete, and expressive of perfect sense. Mr Walker divides compact sentences into *direct* and *inverted* periods; and while he dictates the same inflexion at the end of the first part of each, manages to make for them *four Rules*, and *one Exceptive Rule*. The first class of direct periods consists of those whose two principal constructive parts begin with correspondent conjunctions.

Example:—"As we cannot discern the shadow moving along the dial-plate, so the advances we make in knowledge are only perceived by the distance gone over."

Here, at the end of the first part, the sense is obviously incomplete, and our fundamental principle is itself the rule. The second class are those periods whose *first* part only commences with a conjunction; but in all the examples given,—"As in my speculations," &c.; "If impudence prevailed as much," &c.; "If I have any genius," &c.; "If after surveying the whole earth at once," &c. the correspondent conjunctions, "so," or "therefore," "then," &c. are plainly to be understood; and this rule, founded merely on a common ellipsis, is but a repetition of the first.

The third class includes those sentences which commence with a participle—of the present or past tense; to which Mr Ewing adds, under a separate Rule, sentences depending on adjectives; but in these also our fundamental principle furnishes the rule, as the sense must be incomplete at the end of the participial or adjective clause.

Examples:—"Having existed from all eternity—God, through all eternity must continue to exist."

"Destitute of the favour of God,—you are in no better situation, with all your supposed abilities, than orphans left to wander in a trackless desert."

To his third rule Mr Walker states the following exception:—"When the last word of the first part of these sentences requires the strong emphasis, the falling inflexion must be used instead of the rising." The very modified fall which we have denominated *continuative*,* is the only falling inflexion that would not be altogether inadmissible here. Notwithstanding the numerous book-followers of the theory, we have no hesitation in saying that this rule is a mistake. It would have been correct, had it stated that the clause required the falling *as well as*, but not *instead of*, the rising inflexion; that is, a rising circumflex: but it is then no exception to the general rule. The connexion in sense demands a rising, connective inflexion; and by means of the *wave*, the strong emphasis may also be expressed without interfering with the final progression.

Example:—"Hannibal, being frequently destitute of money and provisions, with no recruits of strength in case of ill-fortune, and no encouragement even when successful; it is not to be wondered at that his affairs began at length to decline."

The next and last kind of compact sentence is what Mr Walker calls the “ Inverted period ;” that is, a sentence, “ the first part of which forms perfect sense by itself, but is modified or determined in its signification by the latter part.” The following, among other sentences of similar construction, are the

Examples :—“ Gratian very often recommends the fine taste—as the utmost perfection of an accomplished man.”—“ Persons of good taste expect to be pleased—at the same time they are informed.”

In these examples, the first parts might certainly be used as independent sentences ; but since they *do not, in this connexion, form independent sense*, the rising inflexion is required by the fundamental principle, and the rule is unnecessary. In the second instance, the word *pleased* being emphatic, from its antithesis with *informed*, is in the same predicament as the word *successful* in the second sentence preceding ; and to give it emphasis without loss of connection, it must be pronounced either with a *continuative fall*, or with a *rising wave*.

THE PENULTIMATE MEMBER.—A rising inflexion is directed by Mr Walker to be always given to “ the member of a sentence immediately preceding the last.” This principle is the subject of two Rules and several Exceptions. Of what value can the rules be when such a sentence as the following has to be noted as an exception ?

“ I must therefore desire the reader to remember, that by the pleasures of the imagination, I meant only such pleasures as arise originally from sight ; and that I divide these pleasures into two kinds.”

This sentence can be no exception to any natural rule. The penultimate member can only take the rising inflexion when its connexion with the ultimate member requires the vocal link. Mr Walker’s rule seems but an awkward way of stating the principle of preparatory inflexions. The close of a sentence is generally marked by an extensive preparatory inflexion,—a rise before a fall, a fall before a rise,—to apprise the ear of the coming conclusion, and to give extent and energy to the final tone ; but this penultimate inflexion does not require to be thrown back to the penultimate *member* of the sentence ; that must be inflected according to the sense, and the reader of taste will be at no loss to find means of giving preparatory variety to his conclusion, though he have but a syllable on which to effect it.

The rising inflexion is productive of anticipation ; it leads the hearer to expect what follows, and his ear would feel cheated if the expectation were not realized. But it is often of importance to the effective reader to make a sentence seem finished before it really is so ; of course the sense must be complete, or the semblance of a conclusion would not pass on the thinking hearer. Thus, in the exclamation, “ *Why am I subject to his cruelty and scorn ?*” in the following lines :—

“ If I’m designed your lordling’s slave,	If not, why am I subject to
By Nature’s law designed ;	His cruelty and scorn ?
Why was an independent wish	Or, why has man the will and power
E’er planted in my mind ?	To make his fellow mourn ?”

The adoption of the rising turn on the word "cruelty," according to the Penultimate Rule, would prepare the hearer to *expect* and wait for the stronger word that follows; but if the voice fall on "cruelty," *as if* that finished the sentence, with what spontaneity and natural emphasis will the additional words be then delivered!

"Why am I subject to his cruelty?" (nay, more; and harder still to bear)
 "and scorn?"

NEGATIVE SENTENCES.—Negative sentences, and members of sentences, have been indiscriminately directed to be read with a rising inflexion at the end; but there is an important difference between them which this rule quite overlooks. Negative sentences and clauses are naturally divisible into two classes, 1st, Those in which the negation assumes a positive form; and, 2nd, Those in which doubt or contingency is implied, or in which the negative member is antithetic to some affirmatory member either expressed or understood. All negative sentences of the first class must have an exclusive falling inflexion, in accordance with the fundamental principle.

Examples:—"Thou shalt do no murder."

"Thou shalt not steal."

"He shall not touch a hair of Catiline."

And those of the second class,—equally in accordance with the fundamental principle,—demand a connective or suggestive, rising inflexion.

Nothing can better show the natural force of the inflexions than the effect of a rising tone on a negative sentence. It so plainly carries an appeal to our judgment, and directs our thoughts to the antithetic affirmation, that, if that be not expressed, our minds immediately suggest it; or, if it is not sufficiently obvious, we shall not rest satisfied, or be able to withdraw our attention, until the speaker has explained it.

Examples.—"It is not with stones or bricks that I have fortified the city.
 It is not from works like these that I derive my reputation."

"Hark how I'll bribe thee.

Not with fond shekels of the tested gold:—

Or stones,—whose rate is either rich or poor,

As fancy values them:—but with true prayers,

That shall be up at heaven, and enter there,
 Ere the sun rise."

CONCESSIVE SENTENCES. Concessive sentences, like those of the preceding class, have been indiscriminately stated to require the rising inflexion; but the fundamental principle forbids a rise, except when connexion is to be shown. Concessive sentences are naturally divisible into two classes—those which are

conditional, and those which are absolute and unconditional. The former require a rising, and the latter as decidedly require a falling inflexion. Thus :

“Precepts may perfect the judgment, but help little the performing power :
make critics, not speakers.”

In this sentence the antithetic emphasis on *judgment*, with *performing power*, and *critics*, with *speakers*, must be marked by the voice at the same time that the connexion is maintained with the subsequent clauses. This is accomplished by the rising wave, the first part of which being a fall, serves to denote the emphasis, while the last part links the conditional, concessive clause with the qualifying conclusion. Remove the qualifying parts, and let the concessions stand alone : then if the rising inflexion be employed, it will suggest the conclusion ; but if this is not the object of the speaker, he must use the falling inflexion, and the concession will then be unconditional.—“Precepts may perfect the judgment :—precepts may make critics.”

THE FIRST PART OF AN ANTITHESIS. This forms the subject of a rule among all Elocutionists. The principle of inflexion is thus stated by Mr Walker —“The first part of every antithesis might form a perfect sentence by itself ; but the mutual relation between the former and latter parts forms as necessary a connexion between them, as if the former part formed no sense by itself, but was modified and restrained by the latter.”

Example.—“We are always complaining that our days are few, and acting as though there would be no end of them.”

The vocal function is well exhibited in sentences of this class : the tone of utterance supplies the reference from the former to the latter part of the sentence, which the writer intended should be made, but which the words do not contain.

The fundamental rule includes the special one in this case also, so that the latter is unnecessary.

QUESTIONS COMMENCING WITH A VERB.—All Elocutionists and Nature agree in requiring a rising termination to sentences of this class. We have stated that the effect of the rising inflexion is primarily to connect, or appeal. It is on this principle that these questions take the rising turn. The interrogative rise appellatorily suspends the sense until it is perfected by the affirmatory or negative response : it establishes and maintains the most intimate connexion between the question and answer, as mutually necessary to the expression of sense. All questions asked by verbs are capable of being answered by a simple “yes” or “no.” The question states a proposition—sometimes in interrogative idiom, as—“Are you quite well?” and sometimes in declarative idiom, as—“You are quite well?” and the rising tone of utterance asks the hearer’s corroboration or denial of it. We have seen, in negative sentences, the appellatory effect of a rising inflexion : the interrogation is merely an appeal. It puts before the hearer a statement or hypothesis, and appeals to him as to its cor-

rectness or incorrectness. The customary transposition of the verb from its ordinary place in a declarative sentence generally gives the interrogation a distinctive form to the eye; but the declarative construction may be used interrogatively, and the interrogative construction may be employed declaratively, and that without the least confusion when the sentences are spoken; so that *it is in the rising progression of voice that the interrogation really consists.*

So greatly does the intent of interrogation alter the utterance of a sentence throughout, and with so little certainty does the grammatical construction of a sentence indicate its interrogative nature, that it would be well if—as is not unusual in Continental printing—the mark of interrogation (?) were placed at the beginning, as well as at the end of the interrogative sentence. The general adoption of this principle in printing, especially when the interrogation is long, would be a service to the Art of Reading, seeing that *the interrogation consists less in the form of words than in the expression of the voice.*

A peculiarity that has been often noticed with reference to verb-questions, is, that in repetition they lose the interrogative tone. If we ask a question which has not been distinctly heard or understood, and we, in consequence, have to repeat it, we immediately change the vocal progression, and pronounce the words with a falling inflexion. And this is in perfect accordance with nature, and with our fundamental rule; for what was in its first utterance interrogative, becomes, in its repetition, part of a declarative sentence. We now simply *tell* what we *had asked*; and whether we use the form of words or no, the utterance is equivalent to, “I said, or I asked, so and so.”

REPETITION, OR ECHO.—Elocutionists lay down as a rule, that words “repeated” or “echoed” should have the rising inflexion. In the examples by which they support and illustrate the rule, the rising progression is certainly appropriate: but why? Not because the rule with which they agree is expressive of a natural principle, but because in all the instances the sense is progressive, and *therefore*, by the fundamental law, demands a progressive intonation. The rule, as generally stated, dictates a *rise* as *necessary* to the repeated utterance, without limitation. It would therefore require us to read such repetitions as the following, with rising inflexions:—

“Happy, happy, happy pair!”

“Fallen! fallen! fallen! fallen!”

Fallen from his high estate.”

But who could follow the rule into such absurdity? Had some such instances as these crossed the rule-maker’s mind, we should probably have found them noted under the separate head of “EXCEPTIONS.”

In this, as in all the other forms of construction which we have yet examined, the fundamental principle—the rule of sense—is strictly applicable, without exception.

Elocutionists have generally proceeded hitherto on the principle, that *Rules for the Voice should be founded on Sentences*: hence the errors, inconsistencies, confusion, and complexity of their

rules. We adopt the very opposite principle; and maintain, as more simple, and as perfectly consistent and natural, that RULES FOR SENTENCES MUST BE FOUNDED ON THE VOICE. The voice has a certain, definite, *natural expressiveness*; and this may apply to *any construction of language*, according as the *intent* of the speaker requires the vocal effects.

We shall now examine those kinds of sentences for which a falling inflexion has been generally prescribed. They are *Loose Sentences*; *Questions asked by Adverbs and Pronouns*; *Final Pause*.

FALLING INFLEXIONS.

LOOSE SENTENCES.—A Loose Sentence is one which contains a member or members forming perfect sense, and not restrained or qualified by the member or members that follow in the same period. The rule given for reading such independent members is natural and correct,—namely, to detach them from those that follow by a pause and a falling inflexion. A member of this kind, as Mr Walker well observes, “must be pronounced in such a manner as to show its *independence on the succeeding member*, and its *dependence on the period*, as forming but a part of it.” Here is another instance of the expressive power of the voice. A falling inflexion, however emphatic,—that is, beginning however high, and with whatever force,—may be made, and yet the exclusive effect of disjunction be avoided. The fall does not descend so low as to satisfy the ear with a perfect rest. Its effect is at the same time completive and continuative. It stops at or above the middle tone,—expressively checked in its downward progress. The student who has practised our exercises on the “Mechanism of the Inflexions” should be familiar with this range of voice, and able to execute it at will. It is common, not only on members of Loose Sentences, but in conversation, dialogue, or argument, at the conclusion of any assertion which is spoken—not as at all doubtful, neither with the tone of absolute certainty, but,—so as to convey to the hearer a statement or opinion, which he is afforded an opportunity to answer or refute. Mr Knowles says, that “Mr Walker’s rule of the loose sentence is altogether superfluous;” and the reason given is a plain statement of the natural principle of inflexion; namely, “the inflexion is governed by the completeness of the sense; and that is all we have to take into consideration.” Mr Knowles has greatly simplified Mr Walker’s system by the recognition of this governing principle; but he has not allowed it absolute authority, as his rules for the SERIES testify. We would less object to this rule of the Loose Sentence as superfluous, than to many others which Mr Walker has accumulated; for though our fundamental principle includes this rule, it is not without its utility as marking the difference between a conclusive and a continuative falling inflexion.

QUESTIONS ASKED BY PRONOUNS OR ADVERBS.—Mr Walker’s rule states, that “when an interrogative sentence commences with any of the

interrogative pronouns or adverbs, with respect to inflexion, elevation, or depression of voice, it is pronounced exactly like a declarative sentence." The reason of this he does not tell us, but we shall discover the principle from a consideration of the nature of these sentences. We have seen that those interrogations which commence with verbs require no more than a simple affirmative or negative to answer them; the question itself contains the terms of the answer, which we have only to accept or reject: but questions asked by interrogative pronouns or adverbs demand a new sentence in response. We ask *when, how, why, where*, or by *whom* a thing was or will be done,—and the answer states the time, manner, reason, place, or agent of the action in question. The point of our inquiry is not whether the thing actually *was* done; we entertain no doubt about that part of the sentence depending on the verb, but take for granted that it expresses a fact; and our only doubt relates to the circumstances attending the act,—the *how, when, why*, &c.

In questioning the reality of a fact, or the truth or correctness of an assertion, we naturally elevate the voice; but to ask the circumstances of it, unless when associated with plaintive or tender sentiments, we generally depress the voice. In the former case, we seek *assurance* from a state of doubt and uncertainty; in the latter, we seek *information*. Sentences of the latter class are imperative in their nature. They convey our request—or command it may be—accompanied with any shade of feeling from imploring anxiety to angry mandate. In proportion as they are more or less peremptory will the force and extent of the downward inflexion vary.

Example.—"Why sinks that caldron? and what noise is this?"

But when there is in them anything of tenderness, sadness, or kindred feelings, the voice will take a more or less extended range in the opposite direction.

Example.—"How is it with you, lady?"

To say that all questions asked by interrogative pronouns or adverbs require a falling inflexion, as most of our Elocutionists do assert, is a mistake. Let any one with a correct ear, and whose habits of observation render him competent to judge, watch the movements of the conversational voice,—a very fair test,—and he will find that questions of this kind are very often pronounced with a rising inflexion, most frequently with that modified rise or fall which we have denominated Continuitive; and, if we mistake not, he will also discover that the principle which we have stated—in other words, the fundamental rule—is that which governs the adaption of their inflexions.

The continuative rise or fall may frequently be used indifferently on a question of this kind, which is not marked by emotional emphasis.

Example.—"How do you do?" } or { "How do you do?"
 "What is it o'clock?" } { "What is it o'clock?"

The rising inflexion is, however, more deferential than the falling, and is that

which would generally be used in addressing a superior, while the latter is that which the superior would probably himself employ.

It is to be observed also, that when a question of this kind, uttered with a falling inflexion, has not been distinctly apprehended, or, from any cause, is echoed by the person to whom it was addressed, it receives, in this repetition, the rising inflexion.

Example.—"Whence arise these forebodings, but from the consciousness of guilt?"

"*Whence* arise these forebodings?" }
 "From the consciousness of *guilt*?" } *implying*, "Did you say?"

This is generally the case also when we have not heard or understood with certainty the answer returned to our question, and consequently repeat the interrogative word.

Example.—"When were you there last?"

ANSWER,.....(*Not distinctly apprehended*).....
 "WHEN?" { *implying* }
 { *apologetically* } "Will you oblige me by repeating that?"

But when the feeling of the questioner is not of the apologetic kind, he may throw petulance and authority into the repeated question, and use the falling inflexion. Thus a brow-beating barrister to an equivocating witness.

"*When?*"—*implying*—"Answer directly and distinctly, sir, without evasion."

In all these illustrations we may trace the working of the two simple fundamental principles of inflexion,—which, among many varieties of application, require no category of Exceptions.

In the following sentence, the elliptical questions, "*for whom?*" and "*for thee?*" illustrate the two classes of interrogations,—the former being equivalent to "*for whom shall we break it?*" and the latter to the verb question, "*shall we do so for thee?*"

"All this dread order break,—*for whom?*—*for thee?*"

Vile worm! O madness! Pride! Impiety!"

FINAL PAUSE OR PERIOD.—Here, as the sense is generally complete, a falling inflexion is naturally prescribed by all Elocutionists. The degree in which the sense is completed exclusively of what follows, corresponds to the approach the voice makes to a perfect rest. As the members of a Loose Sentence are severally complete, yet have a mutual dependence, as parts of the same period; so a succession of periods, each containing perfect sense, and grammatically complete, may have a mutual dependence as parts of one thought or chain of ideas: and the reader of taste and discernment will show this dependence or relationship, by reserving the perfectly conclusive inflexion for the termination of the periodic series, and giving its members such a modified fall as may indicate continuativeness as well as completeness. Sometimes a directly connective, or rising inflexion, may be demanded at the period; but it will only be when suggestive

force is required, or when such a degree of connexion with the next sentence must be shown, as might have been appropriately indicated by a less disjunctive form of punctuation.

Some additional classes of sentences require to be noticed, in order to complete our illustration of the applicability of the two fundamental rules to every kind of composition, and their sufficiency for the government of inflexion.

PARENTHESIS.—Parenthetical matter introduced into the body of a sentence must be so pronounced as not to interfere with the current of the inflexions in that sentence. Thus, whether the parenthesis is inserted at a point where the rising or falling inflexion takes place, the parenthesis must terminate with the same kind of inflexion, to maintain the same connectedness or disjunction between the parenthesis and what follows, as exists between the latter and the clause before the parenthesis: but the final parenthetical inflexion must be pitched lower, and the whole parenthesis must be more feebly and (generally) more quickly uttered, to show its subordination to the sentence it divides. Sometimes, from peculiar emphasis, the parenthesis requires to be made more prominent than the rest of the sentence. In this case it will be raised to a higher level, instead of being sunk to a lower; but the *direction* of its final inflexion will still be regulated by the same principle. When a parenthesis, introduced where a sentence is incomplete, terminates with what is so positively emphatic as to require a falling inflexion, it must of course have one; but either of the continuative, non-exclusive kind, or else followed by a rise—forming a rising wave—that the necessary connectedness of the subsequent with the antecedent clause may not be lost sight of. We may, then, briefly state as the rule, that a *different pitch*,—generally lower, but it may be higher, and a *different rate* of utterance,—generally quicker, but it may be slower—are required to distinguish the parenthesis: while the *direction* of its ultimate inflexion must be correspondent to that of the clause preceding it.

The usual marks of parenthesis () are often omitted, and sometimes a break or dash (—) before and after the parenthetical clause is substituted; but, however the typographic sign may be dispensed with, the vocal sign can never be omitted. Words or phrases in *Apposition*, and nearly all *explanatory* or *relative* clauses are of the nature of parentheses, and require to be similarly delivered.

ELLIPTICAL MEMBER.—When a complemental word or clause is equally related to two contrasted governing words, as, “an estate by gaming,” in the following sentence, it is called the elliptical member:—“A good man will love himself too well to lose *an estate by gaming*, and his neighbour too well to win one.” The elliptical member may be placed after either of the antithetic words, but it must not interfere with the order of their inflexions. Thus, the preceding sentence might be written as follows:—“A good man will love himself too well to lose, (or lose,) and his neighbour too well to win *an estate by gaming*.” In the first case, the complemental clause is pronounced with a

rising tone, and in the latter, with a falling : it must follow the direction of the governing emphatic word which it immediately succeeds.

VERB QUESTIONS OF TWO PARTS CONNECTED BY *Or*.—To prove the necessity of invariably recurring to the rule of *sense* for the mode of inflecting any sentence, we need only instance questions of this class. By varying the tones with which we pronounce the same words, we ask, by them, two totally different questions. Thus :—"Are you going to Liverpool or Manchester?"—if the voice *rise* at the end of this sentence, it is a question as to the *fact* of *going*, referring equally to *either place*, and may be answered by *yes* or *no* ; being equivalent to "Are you going to either of these places?" But if the voice *fall* at the end of the sentence, it then becomes no question as to the *fact* of *going*, but refers only to the *place*, being equivalent to "*To which* of these places are you going?"—*assuming that you are going to one or other*. Questions of this kind, of which the verb is the subject, may always be resolved into "*Is it either ?*"—can be answered by *yes* or *no*, and must have the rising inflexion ; and those of which the verb is not the subject, may always be resolved into "*which is it ?*"—cannot be answered by *yes* or *no*, and require the falling inflexion at the end.

SERIES.—The ordinary rules for the inflexion of "sentences containing two or more perfectly similar portions in succession,"—a series,—show to what extent the habit of framing rules to fit every construction of sentence, instead of referring all sentences to general governing principles, may be carried. Yet, extraordinary as the rules for the series are, they have been copied and recopied, without question, by almost every successive Elocutionary book-maker. "Nothing," says Mr Walker, "can be more various than the pronunciation of a series : almost every different number of particulars requires a different method of varying them ; and even those of precisely the same number of particulars admit of a different mode of pronunciation, as the series is either commencing or concluding, simple or compound, single or double, or treble, with many other varieties, too complex to be easily determined." If this theory were correct, no sentence containing a series could be appropriately delivered, till we had first counted the number of particulars in the enumeration : reading at sight would, thus, be impracticable. How far from right—how far from Nature is this principle,—and how accurately the *rule of sense* enables any person of judgment to read at sight, we hope to be able clearly to demonstrate.

A series is said to be *simple* when it is an enumeration of single words, and to be *compound* when its members consist of more than a single word. Why a difference should be necessary in the mode of inflecting these serieses is certainly far from obvious ; yet all the Walker school of Elocutionists have their separate tables of the simple and of the compound series faithfully copied from the original arrangements of their great leader.

The series is called "commencing" when it begins, but does not end the sentence, and "concluding" when it ends the sentence, whether it begins it or not. The fundamental principle of inflexion would, therefore, demand a *rising* inflexion at the end of the *commencing series*, and a *falling* inflexion at the

end of the *concluding series*: and so far, Nature and all Elocutionists agree. But with the sing-song, ups and downs, prescribed for the other members, especially of a long series; and, fundamentally, with the principle of having to count the number of members before being able to pronounce the series, Nature is most decidedly at variance. The natural series is, undoubtedly, one of *numbers*; and in the mode in which numbers are universally counted, we must look for the natural utterance of all enumerations, whether of single words or of sentences.

In the "Practical Elocutionist," a well-known class-book, the first edition of which appeared in 1836, the principle of serial inflexion is thus stated: and all experience and observation corroborate its truth.

"To give a practical example that must be understood by the dumbest comprehension.—I am to give a person three, four, or five sovereigns. Say, I am to give him five sovereigns. In counting, I must pronounce the numbers up to the fourth with the rising inflexion—that is, the inflexion denoting incompleteness,

One', two', three', four',

and the fourth number with a greater degree of the same inflexion, to denote that the next number closes the enumeration;

One', two', three', four'', five'.

"Here, then," the author* adds, "is hitting at once the bull's-eye in the Elocutionary target, which has been shot at with various success by all Elocutionists and Guides to Elocution."

Let this be tested in any language, as it has already been in several, and experiment will satisfactorily establish the principle, and demonstrate that this is the *natural order* of numeral, and consequently of serial inflexions.

The double and treble measures to which the series was originally set by Mr Walker, and to which it has been chanted with but little variation by succeeding Elocutionists, are entirely artificial; coinciding in some few simple instances with the natural arrangements, but fundamentally at variance with the natural principle.

The following Table of Numbers from one to ten exemplifies the order of numeral inflexion: with this all serial inflexion must coincide, whether the series is long or short, and whether its members are simple or compound, or a mixture of both.

One.

One, Two.

One, Two, Three.

One, Two, Three, Four.

One, Two, Three, Four, Five.

* Mr Bell, Senior, (London.)

One, Two, Three, Four, Five, Six.

One, Two, Three, Four, Five, Six, Seven.

One, Two, Three, Four, Five, Six, Seven, Eight.

One, Two, Three, Four, Five, Six, Seven, Eight, Nine.

One, Two, Three, Four, Five, Six, Seven, Eight, Nine, Ten.

Cover down the concluding numbers in this Table, and the notation shows the inflexion of a *commencing series*: the Table as it stands shows the ordinary inflexion of a *concluding series*.

In the concluding series, the reader has a degree of latitude, and an option of inflexion, which, in a commencing series, he cannot have. The effect of a rising inflexion is connective and preparatory, and its adoption on the members of a concluding series carries on the attention of the hearer to the members that follow, so as most forcibly to exhibit them *in their concatenation*: but if the falling inflexion is adopted,—as it may be, with perfect correctness, the sense being formed at the end of each member,—then the *aggregate* of members—the *series*—will in some degree lose force and compactness, but the *individual* members will gain in emphasis and separate effect.

We have only to add, that as the principle of melody requires an opposite preparatory inflexion before every principal one, the number previous to the last should generally take a modified inflexion upwards or downwards, to introduce the conclusion of the series. But this, like all other rules, is subject to the rule of sense. It would, we conceive, be bad reading, to sacrifice the strongly emphatic effect of the falling inflexion on the penultimate member of the following sentence, for the sake of rendering it preparatory,—as it is marked in Mr Ewing's Elocution,—to the comparatively weak member that concludes.

"Watch ye, stand fast in the faith, quit you like men, be strong."

In this and similar sentences, the radical point of the inflexions gradually rises as the series proceeds, and the effect of a *climax* is produced. Thus,—

Middle
Tone.

The habit of reading with other than natural tones, with limited inflexions, and with monotonous repetitions of the same radical or pitch-notes, which is so very common, will be most readily broken by the practice of strong and varied inflexions *on single words*, either from vocabular arrangements, or as they occur in ordinary composition. The latter will at first afford the easier

and the safer exercise; for, in reading tables of unconnected words, the voice most naturally inclines to a sameness of tone, which it requires a constant effort to counteract. Nevertheless the reader who cannot, at will, pronounce unconnected words in any manner, or with any degree of inflexion, has not acquired sufficient control over the fundamental movements of the voice. The four inflexions should, therefore, be practised—with different intervals, until a perfect mastery over them has been attained. After a little practice, if not at once, in reading word by word any familiar language, the voice will expressively adapt itself to the connectedness or disconnectedness of the words, and the feeling which they convey. This, therefore, is the best kind of exercise for the acquirement of vocal flexibility.

The custom of inflectively anticipating the next word, phrase, or sentence, because it is before the eye, is one of the most common causes of ineffective reading, especially of that kind which consists in too frequent elevations of the voice. Few readers err in the opposite way by the misplacement of conclusive turns; this constant linking-on of sentences may be said to be the most prevailing form of defective expression in reading. The worst reader generally lets slip a natural note, when he has to turn over a page to conclude a sentence. If the utterance is querulous, doubtful, or progressive, or if the sense is undeveloped, his voice *will rise* into naturally suspensive elevation; and if the utterance is *positive*, or *if the sense is formed*, however incomplete the sentence may be, his voice *will fall here: and this because he does not see in advance of his utterance*.* Let the reader reflect that his hearers are in precisely the same predicament at every word—they do not see the next; and their ears as naturally expect, as his voice naturally makes, a suspensive or conclusive turn, correspondent to the mental effect of the utterance. If he concludes a sentence with a rising turn, because he sees another sentence after it, they are led to consider what has been said as incomplete, and dependent on, or importantly qualified by, what is to follow; and they feel disappointed and annoyed, when the expected utterance comes out, and contains no reference to what preceded. Not only so, but that which

* It is not to be inferred that good readers do not look in advance of their utterance; on the contrary, the best readers exercise the longest prevision. But they look onward in order to catch the relations of clauses and sentences, and to regulate their utterance accordingly. The anticipatory effect which we condemn, has no connexion with regulated expressiveness: it is indiscriminating, and is governed, not by *ideas*, but by *words*.

in composition was meant to be conclusive and convincing, leaves on the minds of the hearers an unsatisfactory and indecisive impression—the natural effect of the reader's inappropriate intonation.

We, therefore, recommend the student who is desirous of acquiring the use of his own natural speaking voice in reading, to practise the inflexions *on single words*, until the vocal movements are perfectly mastered, and to proceed through *all the stages of grammatical grouping* which we have arranged and exemplified, with a full and varied sweep of the voice, pitched from every accent in every group,—directed on the principles of inflexion which we have laid down ;—and, we are sure, he will soon find the old, tuneful, hum-drum spell that held his voice with the force of a second nature, broken ; and will be enabled to give his reading—if not a perfectly spontaneous effect,—a gradually increasing degree of natural variety, which, without some such thoroughly searching, habit-eradicating mode of practice, he could never hope to attain.

This kind of exercise, if useful for the correction of habitually faulty tones, must be much more effective for the prevention of unnatural habits of delivery, and the cultivation of vocal flexibility and expressiveness in those who have only to learn, and have not to undergo the harder labour of unlearning.

The way in which school exercises are generally allowed to be rattled and gabbled over, is productive of much mischief, both to articulation and vocal expression. Habits of speech are formed at public schools which cannot be thrown off in after-life without more labour and watchfulness than nine out of ten persons could either encounter or afford to bestow. Stammering, even, is often traced to the uncontrolled emulation of a class ; and all impediments and defects of speech are, from the same cause, almost invariably aggravated at public schools. Quickness of utterance being the quality most prized by mistaken schoolmasters, the thoughtful boy, who is often shy, and who is generally of better parts than the pert, guessing lads, that are always first with their answers, has no chance ; and in his efforts to expedite his thoughts, he confuses them, or they come faster than his tongue can utter them, so that jumbling rapidity, inarticulate hurry, stuttering, or convulsive impediment, is very naturally created.

Expressive inflexion prevents hurry, and favours distinctness of articulation : it may, besides, be made an index of mental ad-

vancement; and used with much advantage to taste, as an instrument of mental cultivation.

Let, then, every teacher of youth take this fundamental axiom of speaking tones into ordinary class application—none questions its truth, though many violate it—that “all words, whether pronounced in a high or low, loud or soft tone; whether uttered swiftly or slowly, forcibly or feebly, with passion or without it, must necessarily be pronounced with *inflexion*, that is, *sliding either upwards or downwards*.” If words are enunciated without inflexion, they must be in *monotone*, and SUNG.

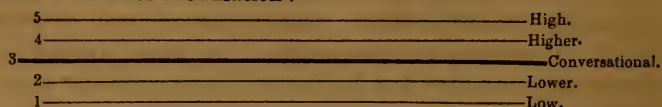
Let this one principle be systematically enforced in every school, and the monotony, drawling, and screaming, and other forms of unnatural utterance so common and so life-lasting, will be at once banished from the Class-room,—and, through it, from the Pulpits, the Courts, and from every arena of *bona-fide* oratory: from all but, perhaps, the mimic stage; which might shake the sides of the next-risen generation, by imitating the grave chanting of a bygone age.

MODULATION.

IN treating of the Mechanism and Extent of the Inflexions, we have shown that the radical or pitch-note of the inflexions varies to an almost infinite extent. Our inflective notation is calculated to show the extent of the inflexions,—the intervals through which they range, and—very generally—the position of their pitch-note with relation to an assumed middle tone of voice. Modulation has reference to the prevailing pitch of the inflexions in a sentence, and the key-notes, as it were, of periods or clauses. Thus a passage may be modulated in a high or low key, without at all affecting the direction or extent of its inflexions.

In arranging a notation for Modulation, we can take notice only of the greater and more manifest varieties. Minuteness we cannot aim at. It may be sufficient to fix on five points, a middle key, and two above and two below this. The middle key corresponds to the natural or *Conversational Pitch*, and will be denoted by No. 3,—the middle number between 1 and 5. The key above this (4,) is indefinitely *Higher*; and, when used with somewhat more than conversational *Force*, may be called the *Declamatory Key*. The key below the conversational—(No. 2,)—is indefinitely *Lower*; and when used with slower than conversational *Time*, may be called the *Solemn Key*. No. 5,—the *High Key*,—is, with

strong force, the key of *Passion*. No. 1,—the *Low Key*,—is, with slow time, the key of *Awe*. The following notation exemplifies these varieties of Modulation :—



“ *On the one hand are the Divine approbation and immortal honour ; on the other, (*remember, and ¹beware !) *are the stings of conscience, and endless infamy.”

“ *The old adage of ‘ Too many irons in the fire,’ conveys an abominable falsehood. *You cannot have too many : poker, tongs, and all,—*keep them all going.”

To indicate a *progressive* elevation or depression of pitch, the mark [or] will be placed before the modulative number. Thus [3 signifies a gradual ascent of pitch above the conversational key ; and] 2, a gradual descent from the pitch indicated by No. 2.

A change of modulation is always necessary to distinguish Interrogations or Appeals from Responses ; Assertions from Proofs or Illustrations ; General Statements from Inferences or Corollaries ; to introduce Quotations ; to denote the commencement of a new subject, or new division of a subject, or of any marked change in the style of composition—as from Narration to Description, or from Literal to Figurative Language, and *vice versa* ; to express feeling and changes of sentiment ; to distinguish what has been previously expressed or implied, or what is merely expletive, from what is new and emphatic to the sense ; to detach from the main body of the sentence words or clauses which are explanatory or parenthetical ; and to distinguish generally those parts of a sentence which are necessary to its construction from those that are subordinate and dispensable.

The degree in which the Modulation is changed, and even the direction of the change,—whether to a higher or lower key,—must depend on the reader’s judgment, taste, temperament, &c. To assist him in the cultivation of the first two qualities, and, mainly, in forming the habit of making modulative changes at those places where all good readers must agree in applying the *principle of change*, however widely they may differ in the degree and direction in which they apply it, is the object which we aim at accomplishing by our modulative notation.

No Exercise will be found more improving to the style of read-

ing than the distinguishing,—by changes of Modulation,—the principal from the subordinate words in a sentence,—the *subjective* and the *predicative* clauses from the mass of inferior sentences and clauses in which they are often found embedded. These necessary component members of every sentence should be so delivered as to strike upon the hearer's mind with unencumbered distinctness among the most multitudinous assemblage of particulars. The *Subject* and *Predicate* are generally the most emphatic parts of a sentence: they are so always, indeed, except when either of them has been previously expressed or implied; or when some opposition or contrast of particulars or subordinate clauses requires the elevation of such inferior words.

Let the Student exercise himself in the Modulation and Relative Emphasis of principal and subordinate clauses in the following manner:—*Underline the principal Subjects and principal Predicates*, and the *connectives* of principal subjects and predicates in some passages of varied styles of composition; and separate, by an appropriate mark, all subordinate, complemental, or qualifying clauses and sentences, from the principals, and from each other. Read the composition with a modulative change at every mark, and observe whether the principal subject and predicate bear the leading emphasis, and if they do not, why not? and whether any of the syntactically subordinate words require the leading emphasis on them, and if so, why so?

The following is an Example of this kind of Modulative and Emphatic Parsing. The *principal* syntactical words are *italicised*.

“Generally speaking, | *those* | who have the most grace, and the greatest gifts, | and are of the greatest usefulness, | *are the most humble*, | and think the most *meanly* of themselves. So, | *those boughs* | and branches of trees | which are most richly laden with fruit, | bend downwards, | and hang lowest.”

“*Generally speaking*” qualifies the principal sentence, “*those are*,” &c., and is therefore a first-class subordinate clause: “*those*”—the subject; although a pronoun, it is emphatic, because not immediately followed by the predicate, and because it is the antecedent to a relative: “*who have the most grace*,”—a relative sentence limiting the subject, and therefore a first-class subordinate: “*and the greatest gifts*,”—another relative sentence in the same predicament: “*and (who) are (therefore) of the greatest usefulness*,”—a deduction from the two preceding relative sentences, and therefore a second-class subordinate: “*are the most humble*,”—the predicate: “*and think the most meanly of themselves*,” another predicate to the subject “*those*,” the leading emphasis falls on the word “*meanly*,” because if it were on “*think*,” it would convey a false meaning, by suggesting an antithesis evidently not intended, and because “*of*”

themselves" is implied in the former predicate, "*the most humble*:" the second predicate is subordinate to the first, as being merely a repetition of the same idea in different words. The next sentence is subordinate to the preceding, because the fact it states is advanced in illustration of what was said in the former sentence. "*So*,"—a connective adverb; very emphatic, because marking the correspondence or analogy between the facts of the two sentences: "*those boughs*,"—the subject: "*and branches of trees*," another subject to the predicate "*bend*;" the leading clausal accent falls on the word "*trees*," because if it were on "*branches*," it would imply antithesis between that word and "*boughs*," but the leading subjective emphasis is on "*boughs*," because that word implies "*of trees*:" "*which are most richly laden with fruit*,"—a relative sentence limiting the subject, and therefore a first-class subordinate: "*bend downwards*,"—the predicate; the leading accent on "*bend*," because that word, referring to *richly laden boughs*, implies "*downwards*:" "*and hang lowest*,"—another predicate to the subject "*boughs*;" the leading accent on "*lowest*," because all boughs "*richly laden with fruit*," must "*hang*."

We use the following marks to denote the comparative elevation or depression of subordinate clauses:—Elevate, [Depress, [. This mark (|) shows the end of the modulated clause; it is used also to separate unconnected clauses. The full modulative and accentual notation of the above sentence would then be the following:—

Gen'erally speak'ing, | **those* | who have' the most' grace" | and' the great'est gifts," | and are' of the great'est use''fulness, | **are*' the most' hum'ble, | and think' the most mean''ly of themselves'. ²*So* | *those*' boughs" | and bran'ches of trees" | which' are most rich'ly la'den with fruit," | bend" down'wards, | and hang' low'est.

In the two following Extracts, the *Subjects* and *Predicates* are printed in *italics*: in the subsequent illustrations, the clausal divisions and the relative modulations are also marked. In reading these Exercises, *note*,—

1st,—When the Subject and Predicate stand together, they must (unless when they are without emphasis) be uttered with that deliberation and *intervening pause* which denote what is most weighty and worthy of attention. 2nd, When they are separated by any clause or clauses, these subordinate parts must be so pronounced as not to interfere with the inflexion and modulation of the principal members; they must be removed from the main level of the sentence—changed to a different key-note; but whether raised to a higher, or depressed to a lower, their syntactical subordination must be distinctly shown, in their more limited inflexions, feebler force, and (generally) quicker time. 3rd, When subordinate clauses precede the subject, though they may be inflected downwards, they cannot terminate with a completive fall; their inflexion must be either of that modified kind which we call *Continuative*, or else its more emphatic descent must be finished by a slightly rising connecting link. 4th, The Subject must be uttered with such a progression of voice, as plainly to denote

the closeness of connexion that exists between it and the Predicate as members which are mutually necessary to the expression of sense; and the voice must be kept up, or at least kept from making a completive fall at the end of any clause that may intervene between it and the predicate:—if there are several intervening clauses, the last must be pronounced with such an elevation of voice as may premonstrate the coming conclusion. 5th, When subordinate clauses follow the predicate, though they form part of the same period, they must not be allowed to deprive the utterance of the predicate of its completive effect: unless when connexion is purposely maintained by a rise,—as when the subordinate clauses are intended to limit the acceptation of the predicate,—the latter must have a perfect fall, however far from the end of the sentence it may occur. 6th, When Principal Connectives are not immediately followed by the words which they unite in sense, but by some subordinate clause, they must be kept apart in utterance, by a pause and modulative change after them. 7th, The Clausular Accentuations and Relative Emphasis (and, consequently, the arrangement of the Inflexions) must be regulated by the judgement.

HAMLET'S SOLILOQUY ON DEATH.*

To be ? or not to be ? that is the question :
Whether 'tis nobler, | in the mind, | to suffer
 The slings and arrows of outrageous fortune,
Or to take arms against a siege of troubles,
And, | by opposing, | end them?—To die ?—to sleep—
No more :—and, | by a sleep, | to say we end
 The heart-ache, and the thousand natural shocks
 That flesh is heir to—*'tis a consummation*
Devoutly to be wish'd!—To die—to sleep ;
To sleep?—perchance to dream!—ay, there's the rub !
For, | in that sleep of death, | what dreams may come,
 [When we have shuffled off this mortal coil, |
Must give us pause ! There's the respect,
 That makes calamity of so long life !
For, who would bear the whips and scorns of time, |
 The oppressor's wrong, | the proud man's contumely, |
 The pangs of despised love, | the law's delay, |
 The insolence of office, | and the spurns
 That patient merit of the unworthy takes— |
When he himself, might his quietus make,
 With a bare bodkin ? *Who would fardels bear,—*
 To groan and sweat under a weary life, |

* The *italics* in this and the following similarly printed passages, do not indicate emphasis, but, as stated on the preceding page, denote the principal constructive words in the several sentences. These, whether emphatic or subordinate to the sense, should always be distinctively uttered. The effect and object of the notation will be best seen by first reading the *italicised words alone*.

*But that the dread of something after Death—
 [That undiscover'd country, [from whose bourn
 No traveller returns ! | —puzzles the will ;
 And makes us rather bear those ills we have,
 Than fly to others that we know not of.
 Thus Conscience does make cowards of us all :
 And thus, the native hue of Resolution
 Is sicklied o'er with the pale cast of Thought ;
 And enterprises of great pith and moment,—
 [With this regard, | their currents turn awry,
 And lose the name of action !*

THE POWER OF HABIT.

Whatever action, | either good or bad, | has been done once, is done a second time with more ease, and with a better liking ; and a frequent repetition heightens the ease and pleasure of the performance | without limit. By virtue of this property of the mind, having done any thing once becomes a motive to doing it again ; having done it twice is a double motive ; and [so many times the act is repeated, [so many times | the motive to doing it once more, is multiplied. To this principle, habit owes its wonderful force, [of which it is usual to hear men complain,—[as of something external that enslaves the will. But the complaint [in this instance, [as in every other in which man presumes to arraign the ways of Providence, | is rash and unreasonable. The fault is in man himself, if a principle, implanted in him for his good, becomes, | by negligence and mismanagement, | the instrument of his ruin. It is owing to this principle | that every faculty of the understanding, and every sentiment of the heart, is capable of being improved [by exercise. It is the leading principle | in the whole system of the human constitution ; [modifying both the physical qualities of the body, and the moral and intellectual endowments of the mind.

CLOSE OF A GOOD LIFE.

⁴And now | behold him [up the hill ascending, |
 [Memory | and hope, [like evening stars, | attending ;
 Sustained, | excited, [till his course is run, |
 [By deeds of virtue | done, | or to be done.
⁵When [on his couch [he sinks | at length | to rest,
 Those | by his counsel saved, | his power redressed, |
 Those | by the world shunned ever [as unblest, |
 [At whom the rich man's dog growls from the gate,
 [But whom he sought out, [sitting desolate, |
⁶Come and stand round ! | the widow with her child, |
 [As when she first forgot her tears | and smiled !
⁷They | who watch by him | see not ; | but he sees,
⁸Sees | and exults ! | —were ever dreams like these ?

¹*They* | who watch by him | *hear not* ; | *but he hears* !
And earth recedes, | ²*and heaven itself appears*.

¹*'Tis past* ! | ²*that hand we grasped*, [*alas* ! | *in vain* !
Nor shall we look into his face again !

³*But* | to his closing eyes, (*for all were there*,)
Nothing was wanting ; | *and*, [*through many a year*,
We shall remember | with a fond delight |

The words | so precious | which we heard to-night ;
 [*His parting* ; | ² *though* | awhile | *our sorrow flows*,
 [*Like setting suns*, | or music at the close !

. ³*Then* | *was the drama ended*. | *Not till then*,
 [*So full of chance and change the lives of men*, |
Could we pronounce him happy. *Then* | secure
 From pain, | from grief, [*and all that we endure*, |
He slept | in peace, | ⁴*say rather soared to heaven*, |
 Upborne from earth | by Him, [*to whom 'tis given*,
 In his right hand to hold the golden key
 That opes the portals of eternity.

When | by a good man's grave | I muse | alone, |
Methinks | *an angel sits* upon the stone :
 [*Like those of old*, [*on that thrice-hallowed night*,
 [*Who sat and watched* | in raiment heavenly bright ;
And [*with a voice inspiring joy*, [*not fear*,
Says, | pointing upwards, | *that he is not here*,
That he is risen !

It is almost as difficult to make a man unlearn his errors | *as his knowledge*.
Mal-information is more hopeless than non-information ; | ²*for error is always*
more busy than ignorance. ³*Ignorance is a blank sheet*, [*on which we may*
write ; | *but error is a scribbled one*, [*from which we must first erase*.
³*Ignorance is contented to stand still* | *with her back to the truth* ; *but error*
is more presumptuous, | ⁴*and proceeds in the backward direction*. ⁵*Ignorance*
has no light, but error follows a false one : ⁶*the consequence is*, | *that error*
 [*when she retraces her footsteps*, | *has farther to go* [*before she can arrive at*
the truth [*than ignorance*.

⁴*Time moveth not* ! ²*our being 'tis* [*that moves* ;
³*And we*, [*swift gliding down life's rapid stream*, |
Dream of swift ages, | *and revolving years*, |
 Ordained to chronicle our passing days : |
²*So* | *the young sailor*, [*in the gallant bark* |
Scudding before the wind, | *beholds the coast*
Receding from his eyes, | ³*and thinks* [*the while*,
 [*Struck with amaze* | *that he is motionless*,
And that the land is sailing.

²*Man's uncertain life*

Is like a rain-drop [hanging on the bough
 [Amongst ten thousand of its sparkling kindred,
 [The remnants of some passing thunder shower,
 [Which have their moments [dropping one by one,
 [And [which shall soonest lose its perilous hold,
We cannot guess.

³*The actions* of each day are, [for the most part, | *links* [which follow each other
 in the chain of custom. Hence | ⁴*the great effort* of practical wisdom,
is to imbue the mind with right tastes, | affections, | and habits; [the ele-
 ments of character | and masters of actions.

⁵*Oh, 'twas a gladdening, glorious thing,*

To see the sun [in pity [fling

[On the poor weeping trees [his ray,

[To wipe their falling tears away.

⁶*And the rejoicing leaves* | the while, |

[Lit by the sun-beam, | *seemed* to smile |

[A thousand times, [in our rapt eye,

[More lovely than they were when dry.

⁷*Say* | *what impels*, [amidst surrounding snow
 Congealed, [the crocus' flaming bud to glow?

Say | *what retards*, [amidst the summer's blaze

[The autumnal bulb, | till pale declining days?

⁸*The God of Seasons*, [whose pervading power

Controls the sun, | or sheds the fleecy shower;

He bids each flower his quickening word obey |

Or | to each lingering bloom | *enjoins* delay.

If thou desire happiness, | *desire not to be rich*: ⁹*he is rich*, [not who pos-
 sesses much, [but he that covets no more; ¹⁰*and he is poor*, [not that
 enjoys little, [but he that wants too much: *the contented mind wants*
 nothing that it hath not, | ¹¹*the covetous mind wants* [not only what it
 hath not, [but likewise what it hath.

Proud minion of a little hour,

[Receptacle of passing power |

The page of history scan:

[Although the mighty million fling

A name upon thee, | —call thee king |

Yet | *art thou still a man.*

See | *how* [beneath the moonbeam's smile, |

Yon little billow heaves its breast, |

And foams | *and sparkles* | for a while, |

And [murmuring, | then | *subsides* to rest !

¹²*Thus* | *man*, [the sport of bliss and care, |

Rises | on Time's eventful sea ; |

And, [having swelled a moment there, |
Thus melts [into eternity.

¹The passions, [like heavy bodies down steep hills, [once in motion | move themselves, ²and know no ground but the bottom.

³Every man | who speaks and reasons | is a grammarian and a logician, [although unacquainted with the rules of art, [as exhibited in books and systems.

⁴Alas! how light a cause may move
Dissension between hearts that love!
Hearts, [that the world in vain had tried,
[And sorrow but more closely tied;
[That stood the storm, [when waves were rough,
[Yet in a sunny hour fall off,—
[Like ships that have gone down at sea
When heaven is all tranquillity!

[³A something light as air— | a look |
A word | unkind—or wrongly taken;
²Oh! love, [that tempests never shook, |
A breath, a touch like this, hath shaken.

Again the hardy Britons rushed [like lions [to the fight.

The Assyrian came down [like the wolf on the fold.

Murder, therefore, is the most atrocious of all crimes [which affect individuals only, [in the sight both of mankind, and of the person who has committed it.

While [beholding this vast expanse, [I learn my own extreme meanness, I would also discover the abject littleness of all terrestrial things.

³To die?—²to sleep;

¹To sleep?—⁴perchance ⁵to dream! ¹Ay, there's the rub!

³He woke—[to hear his sentries shriek

“⁴To arms!—they come!—⁵the Greek!—the Greek!”

He woke—[to die.

²So knelt she [in her woe;

³A weeper [alone with the tearless dead!

¹Oh, they reckon not of tears o'er their quiet shed,

⁴Or the dust had stirred below!

¹His children—¹But here my heart began to bleed, ³and I was forced to go on with another part of the portrait.

⁴He started: [mid the battle's yell,

²He saw the Persian rushing on;

He saw [the flames around him swell,—

¹Thou 'rt ashes! King of Babylon!

FORCE, TIME, AND EXPRESSION.

The same principle which dictates variety of Modulation requires also a corresponding variety in the Force and Time of utterance. No unvarying uniformity of manner, in any particular of delivery, can be effective ; for it is unnatural.

We do not enlarge upon the *rationale* of Force and Time, as the reasons for modifications of these qualities must lie chiefly in the reader's sympathetic appreciation of sentiment, situation, &c. We shall content ourselves with furnishing a simple *notation* for the greater changes of Force and Time, and illustrating their application in a few marked passages.

We assume as middle points those degrees of Force and of Time which are used in unimpassioned conversation ; which we call *moderate*, and mark *m*. Two degrees of slower and of quicker Time, and of stronger and feebler Force, we call *slow* and *adagio*, *quick* and *rapid*, *energetic* and *vehement*, *feeble* and *piano* ; and mark *e. v. f. p* ; *s. a. q. r*.

In addition to these, which may be employed as accidental marks, it will be useful to have a more general notation for a *gradual or climactic increase or diminution* of Force, and *acceleration or retardation* of Time. For this purpose, we adopt the marks *cres. dim. ac. ret.*

There are other varieties of Expression which, as they fundamentally affect the quality of the voice, or the mode of utterance, must be noticed and included in our notation. These are *Whisper*, marked (*Wh.*) *Hoarseness*, (*H.*) *Falsetto*, (*Fals.*) *Orotund*, (*Or.*) *Plaintiveness*, (*Pl.*) *Tremor*, (*Tr.*) *Prolongation*, (*Pr.*) *Effect of Distance*, (*Dist.*) *Effect of Strong Effort, or Straining*, (*Str.*) *Staccato*, (*St.*) *Sostenuto*, (*Sst.*) *Sympathetic*, (*Sym.*) *Imitative*, (*Im.*) *Sudden Break*, (- - -) *Expressive Pause*, (*⌒*)

THE WHISPER is used to express secrecy and cunning ; it denotes also apprehension of evil, or fearful suspense in presence of danger. HOARSENESS, or an aspirated vocality, is employed to express horror, loathing, agony, and despair. THE FALSETTO voice is expressive of puerility or senility ; it denotes also acute anguish, or an overpoweringly mirthful feeling. THE OROTUND, a deep, mellow quality of voice, is appropriate for expressions of pomp, sublimity, and vastness—also for those of bombast and self importance. PLAINTIVENESS is produced by employment of the semitonic interval of inflexion, (see page 267.)

It is expressive of suffering—but not without hope ; of sympathy in suffering, of fond desire, of supplication, and earnest entreaty, and also of mild reproach. TREMOR, or an unsteady, tremulous formation of voice, is expressive of anxiety, alarm, eagerness, and intense emotion. When the intervals of the tremulous movement are not chromatic or plaintive, but diatonic, the tremor is expressive of self-gratulation, exultation, boasting, triumph :—it is then, in other words, *chuckling*, by which term we designate this vocal effect in its strongly joyful applications. PROLONGATION of voice, or of articulative effort, is often most expressive, but so variously that its precise effect cannot be briefly denoted—it is frequently employed in scorn, derision, malignity, &c., but it is also often used to convey the very opposite sentiments—it is an *intensive* effect, applicable to many passions. The EFFECT OF DISTANCE differs from low modulation and feeble force—it is a “ventriloquial” effect, but one within the compass of any voice. The Effect of Strong Effort differs from any of the qualities of Force and Modulation, being a sort of subdued STRAINING, chiefly on the articulations—which are thus rendered more explosive than usual ; it is not loud, though expressive of loudness. The STACCATO movement consists in a strongly pointed, abrupt, and frequent accentuation, and is expressive of recrimination, reproach, and all acrimonious sentiments ; and also of any marked sentential emphasis. The SOSTENUTO movement consists in a smooth, flowing, equable accentuation, and is expressive of admiration, tenderness, love, and pleasing sentiments generally. The occasions for a strictly IMITATIVE tone must always be obvious, and the effects of the imitation will, of course, be as various as its objects :—but there is a certain sympathetic suiting of the sound to the sense employed by the effective reader in almost every paragraph of descriptive language, which, though not strictly imitative, may yet be called *analogously so*. Thus, in describing *cheerful* or *gay* objects, the voice will *leap* from pitch to pitch in its inflexions with a *buoyancy* of effect that aptly analogizes the bounding pulse and buoyant spirits of cheerfulness ; in depicting *gloomy*, *solemn*, or *sad* objects, the inflexions will be *low* and *limited*, and the march of accentuation *slow* and *equable*. In speaking of the *roaring* or the *whistling* wind, the *booming* shot, the *crashing* and *rolling* thunder, the *sweep* of the hurricane, the *heaving* and *splashing* of waters, the *glowing*, *crackling* fire, &c., the articulation of the words may be made highly illustrative of the objects by this sort of imitative effect. Indeed, the articulative construction of the most expressive words is often strikingly imitative of the objects they denote, so that the words bear well, and seem to require this illustrative effect by the voice. We shall use the notation *Sym.* (*Sympathetic*,) where mental emotion is to be expressed, and *Im.* (*Imitative*,) where physical properties,—sound, motion, &c. are concerned. The SUDDEN BREAK in utterance may be demanded by a rhetorical break occurring in the composition, or it may be simulatively introduced by the reader for some purpose of effect. The EXPRESSIVE PAUSE is reflective or monitory, conveying the effect of meditation, deliberation, &c., or of preparation for important emphasis ; it also denotes listening, and is highly effective in representations of terror, of anxious watchfulness, &c.

Without attempting to include in our notation the Passions generally,—for their variety of shading and admixture would render an accurate notation of them far too complex to be of service,—there are a few other qualities of Expression, which, as they have peculiar functional manifestations, we must add to our system of Expressive notation. These are *Laughter*, (*L.*) and *Weeping*, (*W.*) and their more subdued forms, *Chuckling*, (*Ch.*) and *Sobbing*, (*Sob.*) to which we may add *Joy*, (*Joy.*) and *Sadness*, (*Sad.*) *Panting Respiration*, (*Resp.*) *Audible Inspiration*, (*Insp.*) *Audible Expiration*, (*Ex.* and *Exp.*)

Open LAUGHTER and WEEPING come seldom or never within the scope of reading, though acting and gesticulated recitation must occasionally employ them: we need not point out the situations in which they would be appropriate. A CHUCKLING effect is expressive of vulgar self-satisfaction, and boasting: in a modified degree, it may be generally used in the utterance of all triumphal or gratulatory sentiments; for these we shall use the notation *Joy*. This sort of effect, with *waving tones*, is used in sneer, ridicule, and sarcasm. A SOBBING effect may be quite admissible in expressive reading: the degree in which it is employed, and the occasions for its employment, will greatly depend upon the temperament of the reader. The notation *Sad.* (*Sadness*) will express the more modified degrees of grief. Ordinary respiration should be silent, equable, and almost imperceptible: perturbation and mental suffering, nervous excitement, flurry, exhaustion, &c., may be expressed by convulsed, heaving, or PANTING RESPIRATION. An AUDIBLE, gasping, or semi-vocal INSPIRATION is wildly expressive of despair, and generally of mental or bodily agony. AUDIBLE EXPIRATIONS also may be occasionally used for emotional expressiveness; if *slowly accompanying* the utterance (noted *Ex.*) they produce the effect of sighing, and “suit the action to the word” of sadness; if *suddenly gushing out* with the accented syllable or word, (noted *Exp.*) they have the effect of denoting intensity of the feeling in the passage, whether of joy or sorrow.*

* The functions of *Laughter* and *Crying*—as the ingenious and deeply-observant author of the “Philosophy of the Human Voice,” remarks—are *organically the same*: their different effects arising from the *chromatic* intervals of the aspirations of sorrow, and the *diatonic* intervals of those of joy. This accounts for the *tears of laughter*, and for the common and notable phenomenon of children crying and laughing “in the same breath.”

RECAPITULATIVE TABLE OF THE MARKS EMPLOYED IN THE NOTATION OF INFLEXION, MODULATION, FORCE, TIME, AND EXPRESSION.

		Simple.		Compound.	
INFLEXION— Refer to pages 262 and 269.		Rise.		Fall.	
	Midd'e Tone.				
MODULATION— Refer to pages 288 and 290.	5	High Key.	PROGRESSIVE ELEVATION is denoted by this mark () before the Modulative number: Thus—[3, [2, [4, &c.		
	4	Higher.			
	3	Conversational.	PROGRESSIVE DEPRESSION is denoted by this mark () before the Modulative number: Thus—[4, [2, [3, &c.		
	2	Lower.			
	1	Low Key.			
	Elevate Subordinate clause or sentence marked	↑			
	Depress “ “ “ “	↓			
	Mark of Separation between clauses,	|			
FORCE— Refer to page 296.	v.—vehement.	PROGRESSIVE INCREASE OF FORCE, marked Cres. (Crescendo) or <			
	e.—energetic.				
	m.—moderate.	PROGRESSIVE DIMINUTION OF FORCE, marked Dim. (Diminuendo) or >			
	f.—feeble.				
	p.—piano.				
TIME— Refer to page 296.	r.—rapid.	PROGRESSIVE ACCELERATION OF TIME, marked Ac.			
	q.—quick.				
	m.—moderate.	PROGRESSIVE RETARDATION OF TIME, marked Ret.			
	s.—slow.				
	a.—adagio.				
EXPRESSION— Refer to pages 296—298.	Wh.—Whisper.	Dist.—Effect of Distance.			
	H.—Hoarseness.	Str.—Straining, or Effect of Strong Effort.			
	Fals.—Falsetto.				
	Or.—Orotund.	St.—Staccato.			
	Pl.—Plaintive.	Sst.—Sostenuto.			
	Tr.—Tremor.	Sym.—Sympathetic.			
	Pr.—Prolongation.	Im.—Imitative.			
	Sudden Break - - -		Expressive Pause ~		
	L.—Laughter.	Sad.—Sadness.			
	Ch.—Chuckling.	Resp.—Panting Respiration.			
	J.—Joy.	Insp.—Audible Inspiration.			
	W.—Weeping.	Ex. } Sighing		{ Audible.	
	Sob.—Sobbing.	Exp. } Sudden		{ Expiration.	

EXPRESSIVE EXERCISES.

In the following passages, a very minute notation is attempted, to assist the student in cultivating a varied and effective delivery. The difficulty of working *with types* has, however, been fully felt. In the first few pages the notation is chiefly confined to Inflexion and Modulation : in the subsequent passages the other Expressive marks are more generally introduced. Our space forbids lengthened illustrations, or very copious examples.

These Exercises will show the ineffective reader something of the variety that is demanded by expressive delivery; and they will, we trust, encourage him to apply broadly and confidently, in his ordinary practice, the principles which their notation exemplifies. They are far from being overloaded with notation: we can safely affirm that the voice must, in doing justice to the delivery of such passages, make more than double the number of changes—inflective, modulative, and expressive,—that are here marked.

Industry is the demand of nature, of reason, and of God.

Among the various blessings which we derive from art, are wealth, commerce, honour, liberty, content.

Complaisance renders a superior amiable, an equal agreeable, and an inferior acceptable.

The astonishing multiplicity of created beings, the wonderful laws of nature, the beautiful arrangement of the heavenly bodies, the elegance of the vegetable world, the operations of animal life, and the amazing harmony of the whole creation, loudly proclaim the wisdom of the Deity.

³ Poverty wants some, ⁴luxury many, ³avarice all things.

Vapours are formed into clouds, dew, mist, rain, snow, hail, and other meteors.

The colours in the rainbow are violet, indigo, blue, green, yellow, orange, red.

The earth is adorned with a beautiful variety of mountains, hills, vallies, plains, seas, lakes, rivers, trees, flowers, plants, and animals.

Human society requires distinctions of property, diversity of conditions, subordinations of rank, and a multiplicity of occupations, [in order to advance the general good.

No station is so high, no power so great, no character so unblemished, as to exempt men from the attacks of rashness, malice, and envy.

In the least insect there are muscles, nerves, joints, veins, arteries, and blood.

A moment's thinking is an hour in words.

³ The cloud capp'd towers, the gorgeous palaces,

The solemn temples, ⁴the great globe itself,

⁴ Yea, all which it inherit,—shall dissolve ;
³ And [like this unsubstantial pageant faded, |
 Leave not a rack behind.

³ Nothing stifles knowledge more than covering every thing with a doctor's robe ; and the men who would be for ever teaching are great hindrances, to learning.

A felicitous image presented to the fancy, a gentle dealing with angry passions, an avoidance of collisions with rooted prejudice, may, [without the slightest violation of truth or moral rectitude, | open the mind of an assembly or a nation to receive [with honest conviction | a system of knowledge, [religious, ethical, or political, which philosophic reasoning, or uncompromising dogmatism, might have striven for ages to force upon them, [and striven in vain.

The emotions pervade every operation of the mind, as the life-blood circulates through the body : within us and without, in the corporeal world and in the spiritual, in the past, the present, and the future, there is no object of thought which they do not touch ; there are few, | very few | which they do not colour and transmute.

Learning teaches youth temperance ; affords comfort to old age ; gives riches to the poor ; and is an ornament to the rich.

While [beholding this vast expanse, | I learn my own extreme meanness, I would also discover the abject littleness of all terrestrial things.

Error is generally sweetened with truth [to make men swallow it more readily, For all the several gems in Virtue, Vice has counterfeit stones, [with which she gulls the ignorant.

We sail the sea of Life—a calm one finds,
 And one a tempest—and, [the voyage o'er, |
 Death is the quiet haven of us all.

The passions are the gales of life ; and it is religion only that can prevent them from rising into a tempest.

⁴ How mean that snuff of glory fortune lights
 And death puts out !

A kind no is often more agreeable than a rough yes.

The man who does not know how to methodize his thoughts, has always
[to borrow a phrase from the dispensary | a barren superfluity of words.

Above the earth, | around the sky |

⁴ There's not a form, [stor deep, or high, |

² ^eWhere the Creator hath not trod,

[And left the foot-prints of a God.

⁴ What a piece of work is man ! how noble in reason ! how infinite in faculties !
in form and moving how express and admirable ! in action, ⁴how like
an angel ! ³Or in apprehension, how like a God !

Every passion has its proper pulse.

³ What eagles are we still

In matters that belong to other men !

² Or
—What beetles in our own !

^m[Of all the causes which conspire to blind

Man's erring judgement, and misguide the mind, |

⁴ What the weak head with strongest bias rules,

Is Pride.

^{Set}High on a throne of royal state, [which far

Outshone the wealth of Ormus or of Ind,

Or where the gorgeous East [with richest hand,

[Show'rs on her kings barbaric, pearl and gold,

³ Satan exalted sat.

⁴ ^{Ex}How doth the city sit solitary [that was full of people ! how is she become a
widow ! ^{Pl} ³

⁴ What sudden turns,

What strange vicissitudes in the first leaf

Of man's sad history ! to-day, most happy ;

And, [ere tomorrow's sun has set, | most abject !

³ ^{Ex}How scant the space between these vast extremes !

³ Sure the last end
 Of the good man is peace. ^{4 f} How calm his exit !
^{3 f} Night-dews fall not more gently to the ground,
^{2 p} Nor weary worn-out winds expire so soft.

He that would pass the latter part of his life with honour and decency, must,
 [when he is young, | consider that he shall one day be old, and remember
 [when he is old, | that he has once been young.

³ Sloth, [like rust, | consumes faster than nature wears. ² Diligence, [like the
 philosopher's stone, | turns every thing to gold.

[To a lover | the figures, the motions, the words of the beloved object, are not
 [like other images | written in water, but [as Plutarch said | "enamelled
 in fire," and made the study of midnight.

³ The sunniest things throw sternest shade,
² And there is even a happiness
 That makes the heart afraid.

CHILDHOOD.

³ The world of a child's imagination is the creation of a far holier spell than
 hath been ever wrought [by the pride of learning, or the inspiration of poetic
 fancy. ⁴ Innocence that thinketh no evil; ignorance that apprehendeth none;
 hope that hath experienced no blight; love that suspecteth no guile: these are
 its ministering angels! these wield a wand of power, making this earth a para-
 dise!—Time, ^{S Ret Tr} hard, rigid teacher!—Reality, rough, stern reality!—World, cold,
 heartless world! that ^{Ex} ever your sad experience, your sombre truths, your killing
 cold, your withering success, could scare those gentle spirits from their holy
 temple! ⁴ And wherewith do ye replace them? ² With caution, [that repulses
 confidence, | with doubt, [that repelleth love; | with reason, that dispelleth delu-
 sion; with fear, [that poisoneth enjoyment; in a word, with knowledge,—that
 fatal fruit, the tasting whereof, [at the first onset, | cost us paradise.

³ We are prone to look at our troubles [through a magnifying glass, | and at our
 mercies [through a diminishing one. Hence we are so miserable under
 present distress, and so ungrateful for past favours.

³ Though faith be above reason, yet is there a reason to be given of our faith.
⁴ He is a fool that believes he neither knows what nor why.

³ There is ever a certain languor attending the fulness of prosperity. ² When
 the heart has no more to wish, it yawns over its possessions, and the energy of
 the soul goes out, like a flame that has no more to devour.

³ An inevitable dualism bisects nature, so that each thing is a half, and suggests
 another thing to make it whole; as spirit, matter; man, woman; sub-
 jective, objective; in, out; upper, under; motion, rest; yea, nay.

^{3 m}
 Beneath the foulest mother's curse

No living thing can thrive;

^{2 e} A mother is a mother still,—

^{Sst}
 The holiest thing alive.

^{3 m}
 Since trifles make the sum of human things,

[And half our misery from our foibles springs;

[Since life's best joys consist in peace and ease,

And [though but few can serve, yet all may please,

⁴ O let the ungentle spirit learn from hence,

A small unkindness is a great offence;

[To spread large bounties, [though we wish in vain,

Yet all may shun the guilt of giving pain.

^{3m}
 It glads the eye - - it warms the soul

To gaze upon the rugged knoll,

[Where tangled brushwood twines across

The struggling brake, and sedgy moss.

⁴ Oh! who would have the grain spring up

Where now we find the daisy's cup—

[Where clumps of dark red heather gleam

With beauty in the summer beam,

And yellow furze-bloom laughs to scorn

Your ripen'd hopes and bursting corn?

³ God speed the plough; ² but let us trace

Something of nature's infant face ;

³ Let us behold some spot st where man

Has not yet set his "bar and ban," |

⁴ Leave us some green wastes, [fresh and wild, |

^{Tr} For poor man's beast, and poor man's child.

Let it be the struggle of the rich man that *he* may possess his goods—not they him.

Business sweetens pleasure, as labour sweetens rest.

We are most sure in those points we have most doubted in.

A wise man knows his own ignorance : a fool thinks he knows everything.

Better suffer a great evil than do a small one.

The difference between a madman and a fool is, that the former reasons justly from false data, and the latter erroneously from just data.

'Tis with our judgements as our watches ;—none

Go just alike, yet each believes his own.

Mourn rather for the LIVING DEAD,

Than for the *seeming* dead—[who LIVE ! |

^{3 st} These need no tears [our grief can shed, |

But *those* ^{st Tr} far more than we can give !

⁴ Men will wrangle for religion, write for it, fight for it, die for it—^{3 Ex} [anything but live for it.

Ministers should preach *to* their congregations, and not merely *before* them.

³ Knowledge and wisdom, [far from being one, |

Have oft'times no connexion. Knowledge dwells

In heads replete with thoughts of other men ;

Wisdom, in minds attentive to their own.

Knowledge—[a rude unprofitable mass

[The mere materials with which wisdom builds,

^{e St} [Till smoothed, and squared, and fitted to its place, |

⁴ Does but encumber whom it seems to enrich.

³ Knowledge is proud [that he has learned so much ;
^{2 s} Wisdom is humble that he knows no more.

^{3 m} The friend [that lightly flatters | is an enemy ; the enemy [that justly re-
^{4 e} proves is a friend.

When people are determined to quarrel, a straw will furnish the occasion.

³ O, Sir, your honesty is remarkable.

Most courteous tyrants ! ^{Exp.} Romans ! ^v rare ^{Ch} patterns of humanity.

^{Pr} Courageous chief ! the first ^{Exp} in flight from pain !

^{3 m} There is a flower, a little flower,
 [With silver crest and golden eye,
 [That welcomes every changing hour,
 And weathers every sky.

^{r2} On waste and woodland, [rock and plain,
 Its humble buds unheeded rise ;

The rose has but a summer's reign,
^{4 e} The daisy never dies.

^{4 e} Tell me not of rights—talk not of the property of the planter in his slaves :—
^{5 v} I deny the right, I acknowledge not the property. ⁴ The principles, the feelings
^{Pr} of our common nature rise in rebellion against it.

⁴ They are wise and honourable,
 And will, [no doubt, | with reason answer you !

³ The hypocrite shows the excellence of virtue by the necessity he thinks himself
 under of seeming to be virtuous.

The weather was so intensely hot that we saw only [what was to be admired—
St we could not admire.

The marble peach feels cold and heavy, and children only put it to their
 mouths.

TO THE NIGHTINGALE.

^{3m} Thou wast not born for death, immortal bird !
 No hungry generations tread thee down ;

- ^{2 e} The voice I hear | this passing night, | was heard
 In ancient days, [by emperor and clown :
^{3 S. Ret} Perhaps the self-same song, [that found a path
^{Sym} Through the sad heart of Ruth, | when, [sick for home, |
 She stood in tears amid the alien corn ;
 The same | that oft-times hath
 Charm'd magic casements, | opening on the foam
 Of perilous seas, in fairy lands forlorn.
^{4 Pr} "Forlorn !" ^{2 f}—The very sound is like a bell
^{Ex} [To toll me back from thee to my sole self !
³ Adieu !—The fancy cannot cheat so well
 As she is fam'd to do, | deceiving elf.
¹² Adieu ! adieu ! ^{13 f} Thy plaintive anthem fades —
^{12 Im} Past the near meadows, over the still stream, ^{1 p}
 Up the hill-side ; and now, 'tis buried deep
 In the next valley's glades :—
³ Was it a vision, or a waking dream ?
^{4 St} Fled is that music !—Do I wake or sleep ?
³ From their foundations loos'ning too and fro,
^e They plucked the seated hills—[with all their load,
^{Str} Rocks, waters, woods ; and [by the shaggy tops
 Uplifting, | bore them in their hands.
⁴ That strain again ; ^{3 Im}—it had a dying fall ;
^{2 Sst} —O ! it came o'er my ear like the sweet south,
 That breathes upon a bank of violets,
 Stealing, and giving odour !
² The bright sun was extinguished ; and the stars
^{Pr} Did wander | darkling [in the eternal space, |
 Rayless and Pathless ; and the icy earth
^{Pr} Swung blind and blackening, in the moonless air.

² ^e ^H "Base as thou art false"—⁴ "No!"
³ "Art thou not"—⁴ "what?"—⁵ ^o "a traitor?"

³ ^m Think you a little ^{din} can daunt mine ears?

⁴ Have I not in my time heard ^e lions roar?

Have I not heard the sea, [^{puffed} up with winds,

^e ^{Pr} st Rage [^{like} an angry boar?

Have I not heard great ^{ordnance} [ⁱⁿ the field,

And heavens' ^{artillery} ^{Pr} thunder [ⁱⁿ the skies?

Have I not, [ⁱⁿ a pitched battle | heard

^f ⁴ Loud 'larums, neighing steeds, and trumpets' clang?

² ^{ch} st And do you tell me of a woman's tongue—

[That gives not half so great a blow to the ear,

As will a chesnut in a farmer's fire?

³ See yonder hallowed fane! the pious work

Of names once famed, now dubious | or forgot,

And buried midst the wreck of things which were;—

There lie interred the more illustrious dead.

² ^S The wind is up: ^{Im} hark! how it howls! ^{1:f.} Methinks

Till now I never heard a sound so dreary;

² ^H Doors creak, and windows ^{Pr.} clap, and night's foul bird,

Rooked in the spire, screams loud; ^{the} gloomy aisles

[Black plastered, and hung round with shreds of scutcheons

And tattered coats of arms, | send back the sound,

^S Laden with heavier airs, from the low vaults,

The mansions of the dead.

⁴ ^g Again! the screech-owl shrieks: ² [ungracious sound!

⁴ I'll hear no more; ¹ ^{Tr} St it makes one's blood run chill.

^f ³ Ye living flowers [that skirt the eternal frost!

Ye wild goats [sporting round the eagle's nest!

^{Or} Ye eagles, [playmates of the mountain storm!

^f ⁴ Ye lightnings, [the dread arrows of the clouds!

Ye signs and wonders of the elements !

Utter forth ² God ! and fill the hills with praise !

^{3 e Sad} I tell thee Culloden's dread echoes shall ring ^{Pr Tr.}

With the blood-hounds that bark for thy fugitive king !

⁹ Lo ! ⁴ anointed by heaven with vials of wrath |

⁴ Behold where he flies on his desolate path !

² Now, [in darkness and billows | he sweeps from my sight :

^{4 e} Rise ! rise ! ye wild tempests and cover his flight !

¹ 'Tis finished. ² Their thunders are hushed on the moors : ^{Pr}

^{a.sob} Culloden is lost and my country deplores !

^{3 m} But where is the iron-bound prisoner ? ⁴ where ?

² For the red-eye of battle is shut [in despair.

^{3 Pl} Say mounts he the ocean wave, banished, forlorn,

[Like a limb | from his country | cast | bleeding and torn ?

^{2 H} Ah no ! for a darker departure is near ;

^{12 S} The war-drum is muffled | and black is the bier ;

^{Wh} His death-bell is tolling ! oh mercy ! dispel ^{4 q Pl}

^{Tr Ex} Yon sight [that it freezes my spirit to tell !

There were no mock mourners [in the trappings of affected woe,—but there was one real mourner | who feebly tottered after the corpse. It was the aged mother of the deceased.

^{4 m} Up with my tent ! ³ Here will I lie to-night ;

^{1 s} - - - But where to-morrow ? ^{3 f. Ex} Well, no matter where.

^{2 Tr} Methought I heard a voice cry, ^{4 Dist} "Sleep no more !

Macbeth does murder sleep—the innocent sleep—

Sleep, ^m that knits up the ravell'd sleeve of care—

[The death of each day's life—[sore labour's bath—

[Balm of hurt minds—[great nature's second course—

[Chief nourisher in life's feast" - - -

^{2 s} Still it cried—"Sleep no more !" [to all the house ; ^{Dist}

^q "Glamis bath murder'd sleep, and therefore Cawdor
S. St. f. ^{Tr}
 Shall sleep no more—Macbeth shall sleep no more."

^J ^{H. Tr.}
 Eternity! thou pleasing, - - - dreadful thought!

³ When the poor victims were bayonnetted, [^{Tr}clinging round the knees of the
 soldiers! | ⁴would my friend - - - ²but I cannot pursue the strain of interro-
 gation!

^{3. Pl. S.} ^{[4 Tr.}
 "I have sorely wept for thee—ay! William, when there was none near me—
¹⁵ even as David wept for Absalom—for thee, ^{Insp}my son! ²my son!"—A long, deep
 groan was the only reply.

^{pl}
 Oh, banish me, my lord, but kill me not?

^{4 q}
 I prythee, daughter, do not make me mad!
^{3 s.p.} ^{Tr}
 I will not trouble thee! my child, farewell!
St
 We'll no more meet, no more see one another!
^{Exp}
 But yet thou art my flesh, my blood, my daughter,
^{4 q.e.}
 Or, rather, a disease that's in my flesh—
 Which I must, needs, call mine! thou art a boil—
 A plague-sore—an emboss'd carbuncle,
^{sf}
 [In my corrupted blood - - - But I'll not chide thee;
st
 Let shame come when it will, I do not call it;
^{Or St}
 I do not bid the thunder-bearer strike,
 Nor tell tales of thee to high-judging Jove: - - -
^m
 Mend, when thou canst; be better—[at thy leisure!

^{4 e} ^v
 What man dare, I dare.

^{12 q}
 Approach thou like the rugged Russian bear,
 The arm'd rhinoceros, or the Hyrcan tiger; - - -
⁴ ^{2 s} ^{Or}
 Take any shape | but that, and my firm nerves
^{4 e.g.}
 Shall never tremble; or be alive again,
St
 And dare me to the desert with thy sword;
^{14 v}
 If trembling I inhibit thee, protest me
⁵ ^{S Tr}
 The baby of a girl! Hence! horrible shadow!
¹⁴ ⁵
 Unreal! mockery! hence! hence!

I live with bread like you ; feel want, taste grief,
Tr Need friends : [subjected thus, |
4 Sad How can you say to me I am a king?

³ I'll call thee, Hamlet !

⁴ King ! - - - Father ! *Pl* Royal Dane ! oh ! answer me !

^{4 Pl} You see me here, ye Gods, a poor old man,

As full of grief as age, wretched in both !

^{5f} You think I'll weep ; no, I'll not weep :—
14 Tr

^{2e} I have full cause of weeping ; but this heart
Exp ^{4 e}

Shall burst into a ^v hundred thousand [>] flaws,

Or ere I'll weep—O Gods, I shall go mad !
Fals ^{2 Exp}

^{3 Sad}

I had a piece of rich sweet pudding on my fork, when Miss Lousia Friendly
Tr begged to trouble me for part of a pigeon that stood near me. ⁹ In my haste
[scarce knowing what I did, | I whipped the pudding into my mouth—hot as a
^{3 e} burning coal ! it was impossible to conceal my agony ; my eyes were starting
^{2 S} from their sockets ! at last, ^{*Tr Exp*} in spite of shame and resolution, | I was obliged
^{*Exp Ex*} to ☉ drop ☉ the cause of my torment on my plate.

C A R D.

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